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TO OUR READERS.

T the commencement of a new periodical, it may naturally be asked, "What are its claims to the notice of the public? what is its *raison d'être*? and in what respects, if any, will it differ from the numerous musical papers already in existence?" These questions we propose to answer as clearly and concisely as may be.

We believe that our musical contemporaries, ably conducted as we gladly admit that they are, yet leave some important departments of the art nearly, if not entirely, untouched. It has therefore seemed to us, not only that ample room is left open for another publication without improperly trenching on ground already occupied, but that new and valuable contributions may thus be made to the knowledge and enjoyment of the wide and happily extending circle of those who have an intelligent appreciation of high-class compositions.

With this view it will be our object in the first place to furnish ample intelligence on musical matters, both British and Foreign. With regard to the former, while it will be of course impossible in a Monthly Paper to record *all* the musical news of the day (especially during the height of the season), we shall endeavour to notice all the principal concerts, and any events bearing on the progress of the art; and in the latter department the Proprietors of this Paper, from their extensive connection with continental publishers, possess peculiar advantages. Arrangements have been made with special correspondents in the principal musical centres of Europe, who will furnish what we feel assured will be most valuable letters from those places.

To the Review department we intend to devote our best efforts. We are well aware that existing musical papers notice new publications; but these notices are chiefly, if not exclusively, devoted to works issued in this country. While we shall, with as much care and fulness as our space will admit,

follow in this already well-trodden path, a large portion of this department will be devoted to the notice of foreign compositions, which might otherwise be unknown to the British public. We shall restrict ourselves, as far as possible, to works possessing some real artistic value.

The Proprietors of the MONTHLY MUSICAL RECORD, aiming solely at the advancement of the science to which they are specially devoted, strongly desire that it should be understood by the public, and particularly by those more immediately interested in the publication of music, that works issued by any other house will be reviewed with the same independent appreciation and impartiality as those issued by themselves. It is their earnest desire that this Journal shall not degenerate into a mere trade advertisement.

Articles of general musical history and criticism, and analyses of standard works, especially such as are but little known, will also form a prominent and, it is hoped, a valuable feature of this Periodical. The series of papers on "Schubert's Masses," the first of which appears in this number, may be regarded as a specimen of this class of contribution, of which it is believed there are but few examples in other musical serials.

It is intended also, from time to time, to give translations of papers of the best French and German writers on music. Many of these are unknown to the generality of the English musical public; and we feel assured that their presentation in an English dress will be both interesting and valuable.

In conclusion, we have only to add that, consistent with honest impartiality, it is the fixed intention of the Editor and the Proprietors to avoid all personalities, and to keep clear of that spirit of *clique* which is the rock on which the success of an undertaking like the present would be most seriously endangered. With the hope that the MONTHLY MUSICAL RECORD may prove to be worthy of approval and support, and with the purpose of adding to it from time to time any new features which may enhance its value, we commit it to the judgment of the public, and commend it to their favour,

FRANZ SCHUBERT'S MASSES.

BY EBENEZER PROUT, B.A.

THE interest which of late years has been increasingly manifested by musicians and the public in the compositions of Franz Schubert—an interest which is chiefly owing to the exertions of the directors of the Crystal Palace Concerts, who have introduced many of his finest works to the English public for the first time—renders any apology for the subject of these articles superfluous, more especially as the works to be noticed are mostly inaccessible to the admirers of their author, from the fact of their being published only in separate parts. The scoring of the masses from these parts has been to me a labour of love, and I believe I shall be able to show that Schubert is not less distinguished as a sacred composer than as the author of the songs which first established his reputation, or of the orchestral and chamber music which has since so largely added to his renown.

There exist six masses by Schubert; of these, however, only five are at present published in any form. It is much to be hoped that some enterprising German publisher will think it worth while to engrave the mass in A flat, which still exists only in manuscript, as it dates from the period of the ripest development of its composer's genius. It was written in 1822—about the time of the B minor symphony—and is considered by those who know it to be among the finest of its author's works.

The so-called "Deutsche Messe," composed in the year 1827, is not properly a mass at all, but merely a collection of short part songs for a male choir, the words being a free paraphrase in German verse of the text of the Romish service. It has been recently published in vocal score by Spina of Vienna. Some of the movements are very charming, but it is not a work which, either from its extent or importance, requires a detailed analysis.

I propose in the present series of papers to examine the five published masses in the order of their production, and without further preface shall proceed to—

I. THE MASS IN F.

This mass was written in the year 1814—according to date on the manuscript, in the possession of Dr. Schneider at Vienna—between May 17th and July 22nd. Kreissle von Hellborn, in his Life of Schubert, says it has never been engraved. This is an error, as it is published in parts by Glöggel of Vienna. It was composed for the centenary festival of Schubert's parish church of Lichtenthal, in the suburbs of Vienna; and as the work of a lad of seventeen, is at least as remarkable an instance of the precocity of genius as Mendelssohn's overture to the "Midsummer Night's Dream." Michael Holzer, the choir-master at Lichtenthal, had been Schubert's instructor in singing, and the high esteem in which he held his pupil would render it probable that the commission to write the mass for such an occasion was the result of his kind interest. From the score of the mass in G, which Schubert subsequently wrote for the same choir, it would seem that the ordinary orchestra of the church was very small.

Doubtless, however, a full band was engaged for this special occasion; and one can imagine the delight with which the enthusiastic lad would apply himself to his work, with the additional incentive, so grateful to a composer, of knowing that he would be able to hear the effects which he had conceived.

The instruments used in the mass are (in addition to the stringed quartet) oboes, clarinets, bassoons, horns, trumpets, trombones, and drums. But Schubert knew better than to lavish the whole of his resources at once. With a moderation which cannot be too much commended, and which it may be wished were more imitated, he reserves his full orchestra for special effects. It is only in the "Gloria" and the "Sanctus" that we find it employed at all.

The "Kyrie" (largetto $\frac{3}{4}$, 94 bars) is of a quiet devotional character throughout; and it may be noticed here that Schubert never commits the mistake of which Haydn (as notably in his first and second masses) was so often guilty, of setting the "Kyrie" to lively and even jovial music. After two bars of prelude for the wind instruments, the chorus enters *pp*.

The voices, it will be seen, are accompanied only by the strings. After a full close for the chorus, six bars later, a soprano solo enters, of great simplicity and beauty, accompanied by one of Schubert's characteristic orchestral effects, a *sf* for the horns, on the unaccented beat of the bar.

Viol. 1 & 2.
Sop.
Cor.
 Ky - ri - e, e - lei - son. &c.
Bassi (Viola, all Svs).

At the subsequent entry of the chorus, the music unexpectedly modulates into D minor, and there is a pause on the dominant of that key. Our space will not allow the close analysis of each phrase, or there would be found matter worthy of note on every page of the score. Two more extracts, however, must be given. The first is the tenor solo "Christe," followed by the same phrase, in the minor, for three solo voices.

Oboi.
 Chris - te, e - lei - son,
Fug.

Sop. Solo, Viol. 1.
Viol. 2.
 Chris - te e - lei - son. &c.
 Chris - te, Chris - te, e - lei - son, e - &c.
Viola.
Basso Solo, & Bassi.

The second extract is the beautiful return to the subject of the "Kyrie." The "Christe" closes in A minor, and then follows this passage for the orchestra:—

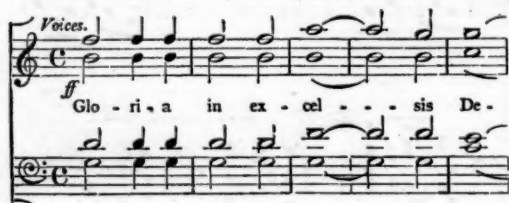
Wind.
sp
Strings.
Pizz.

The theme of the "Kyrie" is then resumed with a florid middle part for the second violins and tenors, and after a repetition of the soprano solo, of which the commencement has been quoted above, the movement concludes, or rather, dies away in a faintly breathed prayer, the last snatch of melody being passed along from one instrument to another, till the oboe has the last word, and all is silence.

Ob.
Clar. 1.
Ob. 1.
pp
Clar. 1.
Cor.
Viol. 1.
Viol. 2.
Fa.
ppp
Fug.
Bassi.

The "Gloria" is the most amply developed portion of the mass, being in no less than five movements. The

opening chorus (C major, allegro vivace E , 106 bars) reminds one much more of Haydn's and Mozart's style than most of the other portions of the mass. The music throughout is broad and vigorous, the orchestral accompaniments bustling and spirited, but we find few of Schubert's individual characteristics. Before passing on to the next movement, however, the unusual employment of the chord of the ninth just at the close of the chorus is worth quoting. The whole orchestra accompanies the voices in the unison and octave.



When the passage is repeated in the coda at the end of the "Cum Sancto," the common chord of F is substituted for the chords of the seventh and ninth above quoted.

The "Gratias" (F major, andante con moto, $\frac{3}{4}$, 81 bars) is mostly a trio for soprano, tenor, and bass soli, the chorus entering only at the close of the movement. The subject (and a most graceful one it is) is first announced in three parts in the orchestra by the two violins and viola, an oboe solo entering at the cadence, and is then taken up as a soprano solo, with quiet accompaniments for the strings. Here are the first bars:—

The music is carried on in the same suave and melodious manner till near the close, when one of those sudden and characteristic changes of rhythm to which Schubert was so partial is introduced.

At the next bar the chorus enters *forte* with the words "Domine Deus, rex cœlestis." At the words "Domine fili" the voices subside to a *piano*, and after a half-close in the key of D minor the next movement follows.

"Domine Deus, Agnus Dei" (adagio, D minor, E , 24 bars). This is undoubtedly one of the most striking and beautiful numbers of the mass, but unfortunately it is impossible to give any adequate idea by an extract without writing out the score in full, for which there is not space in these columns. The solo voices first utter the words of the prayer singly, the whole quartet uniting at the words "qui tollis peccata mundi," the response "miserere

nobis" being taken up by the subdued chorus. This might be quoted, but a very imperfect idea of the charming effect would be obtained, unless one also quoted the orchestral accompaniment, in which a quartett of reed instruments (two oboes and two bassoons) is answered by a quartett of brass (two horns and two trombones), *pianissimo*, an anticipation of the magical effects which Schubert some years later obtained from the brass instruments in his "Rosamunde" music and his B minor symphony. The whole adagio is conducted in the same lofty vein to the end, the only drawback to it being that it makes the following movement sound rather flat by comparison. The "Quoniam" (C major, allegro ♩ , 20 bars) is little more than a prelude to the amply developed fugue that follows—"Cum Sancto Spiritu" (C major, allegro vivace ♩ , 184 bars). The bold subject is first announced by the basses, with a florid accompaniment for the violins, which is sustained incessantly through the movement.

Viol. 1.
Basso, e Bassi

Cum Sanc-to Spi - ri - tu, in glo - ri - a

De - i, in glo - ri - a De - i Pa - .

Viol. 2.
Ten.

Cum Sanc-to, &c.

- tris. A - men, A - - -

Though full of spirit and motion, this fugue can hardly be called great in respect of workmanship. Schubert's forte was, like Beethoven's, not in the strict style, and of this he seems to have been aware himself, for there is remarkably little fugal writing in his masses, though we shall meet with some most beautiful canons. Excepting the mass in E flat, there is no other in which the "Cum Sancto" is treated as a fugue. A very brilliant and somewhat lengthy coda concludes this portion of the work. There is one passage in it which deserves quotation on account of the remarkable enharmonic modulation, reminding one of Beethoven, and yet not exactly in his manner.

Ot.
pp Viol. 1. 2.
Sop.
pp
Alto.
Cum
Ten. Bass.
pp
Bassi. Fug. > *f*

Clar.
f
Sanc - to Spi - ri - tu.....

cres.
Trombe, colla voci.
f
in glo - ri - a.....
cres.

cres.
f
De - i Pa - tris. A - - - &c.
cres.

The peroration is the same, with some slight amplification, as that of the first movement of the "Gloria," and brings this portion of the work to an effective termination.

(To be continued.)

ITALIAN WRITERS FOR THE CLAVECIN.

EXTRACTED FROM A LECTURE AT THE SOUTH KENSINGTON MUSEUM.

BY E. PAUER.

THE first indications of proficiency on the Spinett, or "Instrumento da Penna," are to be found in Venice. Here, as everywhere else, the organists were the chief performers on the spinett, and as the mighty republic for a long time patronised the organ music of San Marco, it is easily understood that the most richly gifted and the most genial Italian musicians were anxious to obtain the honourable and highly influential appointment as "Organisto di San Marco."

In 1550, Girolamo Parabasco was known as the best performer on the spinett. About the same time young ladies were evidently desirous to reckon among their accomplishments that of performing well on the "instrumento da Penna." I will quote a letter of the poet, Pietro Bembo, in which he writes to his daughter Elena, who had asked his permission to take lessons:—"Concerning your wish to take lessons on the spinett, I beg to say (you being too young to understand it) that performances on such instruments are only suited for vain and coquettish persons. My desire is that you should be a modest and amiable girl. It would give you little pleasure to play badly or indifferently, neither would it be desirable to play really well. You should devote at least ten or twelve years to it, and practise all that time steadily and assiduously, without thinking of anything else. If your friends wish to be amused by your playing, tell them you do not like to make yourself ridiculous. After all, my dear child, be satisfied with the sciences and—your needlework."

So runs the letter of Signor Pietro Bembo, written in 1521. What a blessing for us poor professors of music that present papas are not quite so strict, and do not fear their daughters will become vain or coquettish by taking pianoforte lessons!

Besides Parabasco, the most distinguished performers and composers were at that time Claudio Merulo and Andrea Gabrieli. The nephew of the latter, Giovanni Gabrieli, however, effected more in developing a regular instrumental style than any of his predecessors. It has been already mentioned that the performers on the spinett were organists, but it must not be imagined that at the time of Parabasco and Claudio Merulo the style of organ compositions was at all like what it became under Bach or Handel. The pieces played generally resembled sacred compositions. A regular figured style was not yet known. The compositions were for the most part "Suonate di Chiesa," or Church Sonatas. We must take care not to accept the term sonata in the modern sense. The word Sonata itself merely comes from suonari, "to sound." Our Sonata is a later invention. Gabrieli soon found that grave forms, such as the Motettos, had something monotonous about them, and that the organ as an instrument was capable of giving a greater variety. He therefore adapted the shorter form of the Canzones. To show what a step forward this was, I quote the opinion of a German contemporary, Michael Praetorius, who states in reference to Giovanni Gabrieli's compositions, "His sonatas are set in a grave and splendid manner, like motettos; but his

canzones move with so many black notes, in such a cheerful, free, and quick way." This was about 1570. We may, then, admit that towards the end of the sixteenth century instrumental music began also in Italy to acquire an independent existence.

If Gabrieli felt the necessity of forming another style, it was decidedly Girolamo Frescobaldi, born at Ferrara in 1591, who profited by this innovation, and, aided by a singularly good taste, improved upon Gabrieli's changes. Frescobaldi was one of those highly gifted men who form an epoch in history. Such men stand out as signal-posts to show the road. It was as an organist he made his fame. If reports are to be trusted, he played once in the Vatican of Rome before 30,000 people, and gained by his splendid performance the title of the "Hercules of Music." In 1618 he published his great work for the spinett, comprising Ricercatas, Canzone, Fantasia, Toccatas, Capriccios, and Partitas. This interesting collection contains pieces in which the first indications of a certain freedom of treatment are discernible. In a Capriccio, for instance, he treats a subject with a thoroughly characteristic expression. We further find a Capriccio di durezza, full of discords. We meet with a Capriccio cromatico, founded on the chromatic principle. In his Canzones we find (for the first time in this form) a tune worked out regularly through the whole piece.

Frescobaldi was also famous as a teacher. From far and near zealous pupils came to profit by his advice. Among the most distinguished was John Jacob Froberger, with whom we shall meet when treating of the German composers.

Domenico Scarlatti, who, with Muzio Clementi, was the most important Italian composer for our instrument, was the son of the great Alessandro Scarlatti, who has nothing to do with our subject, his compositions being mostly vocal. Domenico was born at Naples in 1683, and was first taught by his father's friend Gasparini. In 1709, after having delighted every one with his wonderful playing, he went to Venice, where he met Handel, whom he so much admired that, to have the opportunity of hearing him more often, he followed him to Rome. In 1715 he was appointed "Maestro di Capella di San Pietro," but only remained there for four years, when he left for London, where he was most agreeably received, and remained until 1723. He once more returned to Rome, where he astonished every one by his wonderful technical execution, at that time unequalled. He ultimately accepted an appointment at court in Madrid, was ennobled, and died there, universally respected, about 1760, a year after Handel's death. We have upwards of 300 pieces by Scarlatti, and any one who may be anxious to make a more than superficial acquaintance with this original composer's works has no difficulty in doing so, as there are four complete editions published. Scarlatti calls his compositions Sonatas, Studios, Capriccios. The form of the whole Sonata is actually the form of the first movement of the present Sonata. The Sonata of Haydn, Clementi, Mozart, Beethoven, Weber, consists of three or four movements. Scarlatti's pieces are all original and full of life, replete with technical difficulties, and bright; but in purity of writing and in charm of harmonious changes they are sadly deficient. It will strike you that there is a continuous "tinkling" about them, which sometimes reminds of the "hurdy-gurdy." This may arise from the frequent use of the pedal bass. Schumann, one of the most intellectual critics we ever had, referring to Scarlatti, remarks, "Scarlatti has much that is excellent and that distinguishes him among his contemporaries. The mailed style (if we may so speak) of a John Sebastian Bach is not to be found in Scarlatti. He is far emptier, more rhapsodical and superficial, and

Cardinal

often so quick in tying knots and untying them again, that it is difficult to follow him. His style is, for his time, short, piquant, and pleasing; but although his works hold so important a place in musical literature, we must own that there is much in them that can no more please us." So far Schumann. Scarlatti, in the preface to his works, says:—"Reader, professor, or amateur, whoever thou art, do not expect a profound intention in these pieces. For me there is no other rule in music worthy of a man of genius than to please that sense whose object music is." It may be here observed that if all composers had thought so, it would be impossible for our art ever to have reached the high degree of perfection to which it has attained. I must just draw your attention to a point worthy of your notice. Scarlatti was so impressed with the genius of Handel, whom he met, as previously mentioned, in 1704 in Rome, that he followed him to several other towns, and showed him in an unmistakable manner his sincere attachment. In the house of Cardinal Ottoboni, a competition between Handel and Scarlatti took place. A contemporary says that Scarlatti possessed complete mastery in tender passages, in a charming playfulness; had a rich, sometimes even an extravagant fancy, and could develop his ideas in an excellent musician-like manner. But Handel had, in addition to all this, something splendid, eminently brilliant and sparkling in his performance. What struck the Italian audience most was the polyphony and force of the German's playing. In Bach's biography we read that he was well acquainted with Scarlatti's works, and very partial to them.

I must mention, for the sake of completeness, that among the Italian clavecinists after Scarlatti were Domenico Zipoli, a clever organist of Rome, the celebrated amateur Benedetto Marcello, who owes his chief fame to his Psalms, and Francesco Durante. There are six sonatas known of his compositions, divided into studies and divertimenti. Baldassar Galuppi, a Venetian, generally esteemed as a clever opera writer, contributed to the library of the Clavecimbalo about twenty sonatas. The famous Padre Martini of Bologna, who plays such an important part in Mozart's earlier life, left us twelve excellent but somewhat dry sonatas. Pietro Domenico Paradisi, of Naples, published in 1746 a series of most charming Sonatas. In justice to Paradisi, it should be stated that Clementi held his pieces in great respect, and practised them with the utmost attention.

Foreign Correspondence.

MUSIC IN NORTH GERMANY.

(FROM OUR SPECIAL CORRESPONDENT.)

LEIPZIG, Dec., 1870.

IN spite of the war which Germany is at present compelled to wage, the opening of our musical season has been even richer and more brilliant than in former years. Besides the very great number of regular concerts, all the principal musical societies have arranged performances for charitable objects. These concerts have, through the combination of forces which otherwise do not work together, produced quite exceptional results. In consequence of the unusual quantity of material, our present notice can only be very brief; and, leaving a chronological record of musical events, we must confine ourselves to mentioning the most important of the rich material presented to us.

Early in October the series of renowned concerts of the

Gewandhaus at Leipzig was commenced. Before speaking of the two new works produced for the first time—a symphony by Max Bruch, and *Kalanus*, a small secular oratorio by Gade—let us mention that all the orchestral performances were of remarkable perfection. The band was no less excellent in its discreet accompaniment of the solo music, both vocal and instrumental. The symphony of Bruch was throughout unfavourably received by the public, and obtained also from critics a very harsh judgment. With no wish of lauding the work, and without venturing to maintain that the symphony left an especially favourable impression on us, we are still unable to concur in the general condemnation. The first movement at least deserves, to our thinking, juster appreciation. Built upon two not very long, indeed, but thoroughly pregnant *motivi*, it presents a number of ingenious combinations which mostly sound well. If the movement does not succeed in producing the exciting impression of a genuine work of art, the reason is that here not the living power of a truly creative fancy comes forward, but only the intelligent reflection of a talent experienced in all the resources of art. Clever, but less attractive, were the andante and finale, which follow the first allegro. The symphony contains no scherzo. The performance on the part of the orchestra, under the direction of the composer, showed great mastery, and certainly bore none of the blame for the more than cool reception of the work by the public.

Gade's latest work, *Kalanus*, performed at the sixth Gewandhaus Concert, does not rise above that master's other productions for the last fifteen years. From the moment when Gade forsook his own special tone-world, from the moment when his compositions lost their specific, northern, Scandinavian, *saga*-like colouring, we have no longer to note his original tone-pictures in their youthful freshness, as he gives them in his first symphonies, in his *Erl-König's Tochter*, in the *Frühlings-fantase*, and other works. Far from his original sphere, in the domain of the Indian and Grecian myth, moves Andersen's poem. It was as little possible to the poet as to the composer, to give to this poem dramatic life. The score contains many fine traits, but it nowhere attains a clear characterisation of persons and situations. The single numbers of the work, too, suffer from an empty formality, not often to be met with in Gade's music. Only in a few places in this composition does he rise above the well-sounding and becoming. These pieces, the opening chorus of the first and the concluding chorus of the second part, are unquestionably of remarkable beauty. The performance of the composition, by chorus and orchestra, was equally excellent; the solo parts were admirably given by Fräulein Mahlknecht, Herr Gura, and Dr. Gunz.

At the extra concert for the benefit of the International Union, by the Gewandhaus orchestra, a new "Fest-Ouverture," by Carl Reinecke, was extremely well received. The piece fully merited its success, through its rich and vigorous invention, set forth to the best advantage by brilliant instrumentation.

As instrumental soloists we heard at the Gewandhaus, among others of less note, Frau Clara Schumann, and Herren Joachim, and Tausig. As regards the performances of all three the critic's work is superfluous. We hardly know to which the palm should be allotted, they have so excited our admiration. Frau Schumann played Beethoven's concerto in G with a truly ideal perfection, such as we never remember to have heard either from her or any other player. Joachim played the violin concerto of Beethoven, and the "Chaconne" of Vitali, edited by David. Both performances were imbued with the highest devotion to art. Tausig, through the never-failing power and accuracy

of his execution, as well as through the manly earnestness of his style, gave full effect to Chopin's E minor concerto, of late but seldom performed.

Among the ladies who have appeared at the Gewandhaus concerts, Madame Amalie Joachim (wife of the distinguished violinist) and Frau Peschka-Leutner deserve the principal mention; also a young Fioritura singer, Frä. Gips, from Holland, has appeared with success.

The concerts of chamber music in the Gewandhaus are this year specially interesting, through select programmes and excellent performances. Riedel's choral society gave on the fast-day a most careful performance of Beethoven's *Missa Solennis*.

By far the most interesting novelty was presented us by the Leipzig Opera in Richard Wagner's *Meistersinger*. In Germany this opera has, for the first time, found a thoroughly favourable reception at Leipzig. Not a little of this complete success is due to the fact that a number of "cuts" has been made with good taste, especially in the very long recitatives. Of the work itself we cannot speak at length. Without ranking as high as *Lohengrin*, it is, next to this opera, Wagner's most important work. Every eminent work bears in itself its own standard of measurement; and so, too, the *Meistersinger* must be judged by its own nature, and not by comparison with art-works of other composers, and of other times. Although essentially a consequence of Wagner's theory of the musical drama, *Die Meistersinger* has wonderful passages, considered merely from a musical point of view, which charm as much through truth and depth of expression, as through beauty and symmetry of the musical form. That these parts contain the most successful scenes of the opera, shows very plainly how untenable Wagner's theory of the musical drama is. Exactly where his genius throws off the fetters he has forged for himself, he works with most striking effect. The opera was admirably "got up" in Leipzig under Capellmeister Schmidt; and Frä. Mahlknecht as "Eva," and Herr Schmidt, through his impersonation of "Hans Sachs," especially distinguished themselves in the performance.

Among the great number of concerts at Berlin, we notice the splendid performances of the Domchor,* which we lately also heard in Leipzig. Equally grand was the concert of the choir of the Royal Chapel in the Opera House, for the benefit of the "König Wilhelm's Verein." Only the performance of the 9th Symphony of Beethoven suffered from unsteadiness of the *temps*, which arose from the unfavourable situation of the chorus behind the orchestra, and separated from the soloists. The "Singakademie" gave a very worthy performance of Handel's "Judas Maccabæus," which immortal work was also given at Bremen on the 18th of October, and at Cöln on the 22nd of November.

Of the Subscription Concerts at Dresden, Breslau, Schwerin, and other chief towns of North Germany, we have nothing but favourable reports to make. Everywhere a really gratifying artistic activity is developing itself. The music trade, too, notwithstanding the war, is in no way declining. The *Bureau de Musique* of Peters at Leipzig is rendering special service in the spread of classical music. The "Edition Peters," issued by this firm, contains nearly all the classics, in the cheapest and, at the same time, most correct form, under the careful revision of the highest authorities. The richest collection of classical masterpieces can scarcely be better, and more judiciously diffused among the great public, than is done in the "Edition Peters."

In the midst of the momentous events at present taking

place, Germany intends to celebrate, next week, a festival of peace—the 100th birthday of Ludwig von Beethoven. All important musical towns are preparing grand performances. We will speak of them in our next letter.

MUSIC IN VIENNA.

(FROM OUR SPECIAL CORRESPONDENT.)

VIENNA, 15th Dec., 1870.

THE attention of the musical public on the Continent is at present principally directed to Vienna. The most important towns, as Berlin, Dresden, Munich, and others, are too much agitated by the events now occurring to be able to devote themselves calmly to music. With Paris, which is and probably will always remain the centre-point of France, art is now out of the question; she only thinks of defence. Vienna is the quieter by contrast. Concerts and operas are well attended; and at the present moment we are about to celebrate the memory of the great master, Beethoven, who, born a hundred years ago, spent the largest and most important part of his life in our city.

For the last six weeks our musical unions and societies have been kept alive by numerous concerts, quartett soirées, &c. The "Gesellschaft der Musikfreunde" (Society of Friends of Music), called also "Musikverein" (Musical Union), gave their two first subscription concerts. At the first Handel's *Israel* was performed, with Mendelssohn's organ accompaniment. As the large organ built by Ladegast, for the great concert-room of the "Musikverein," is not yet finished, a smaller one took its place. It was for the first time that the Viennese had the opportunity of hearing an oratorio in this form, and it could not fail to produce all the more impression. The powerful choruses were executed by the "Singverein" (Choral Society), which numbered more than 300 voices. This "Singverein," closely connected with the "Musikverein," was originated by Herbeck, who during eleven years was its director, and raised it to a height which rendered rivalry impossible. Jos. Hellmesberger has succeeded to Herbeck's place as director of the concerts, and E. Franck (formerly director of the opera-chorus) as leader of the "Singverein." In the second concert the overture to *Medea*, by Cherubini, aria from the *Creation*, sung by Mdle. Anna Regan, the 13th Psalm, by Liszt, and the music to the *Ruins of Athens* were performed. It is a pity that Vienna is only acquainted with the overture to *Medea*; the opera itself has not been given for the last fifty years. Mdle. Regan, a pupil of Madame Ungher-Sabatier, sang for the first time in Vienna. Her method of singing was fully appreciated, but she failed in warmth. She was, however, on the whole well received. The Psalm was new to Vienna. Choruses and a tenor solo alternate in it. The composition is exactly in Liszt's own particular manner. It has several points of interest and genius, and requires particularly a careful execution of the tenor part. It was sung with great success by Herr Walther, of the Opera.

The "Singakademie" (Vocal Academy), which was founded at the same time as the Singverein in 1859, performed in the great Imperial Redoutensaal Handel's *Athalie*. R. Weinwurm has the merit of having directed this first-rate performance of a work which has not been heard in Vienna since the year 1837. This society merits much praise for its performance of many great works, as, for instance, last year Handel's *Acis and Galatea*, and Glück's *Orpheus*.

The concerts of the Philharmonic Society, formerly in the old Opera House, are now held in the splendid Hall of the

* The cathedral choir.

Musikverein. These concerts, founded in the year 1842 by Otto Niolai, have been conducted since 1860 by Otto Dessoff, one of the directors of the opera orchestra. Here are to be found the real lovers of music, and their opinion is held in Vienna for decisive. The orchestra is the same as that of the opera; J. Hellmesberger takes the lead of the violins. The execution is excellent, and can be compared with your distinguished orchestra of the Crystal Palace. There are eight subscription concerts during the season. The compositions performed in the first three concerts were: the overtures to *Euryanthe*, *Meerestille und glückliche Fahrt* (Calm Sea and prosperous Voyage), *Abencerragen*, *Carnaval romain* and *Zum Blonden Eckbert*, by Rudorff. The last piece, poor in invention, did not please. The concertos for piano, by Beethoven, in G major and C minor, were performed by T. Epstein and the blind T. Labor accurately, and in the spirit of the composer. Four symphonies were executed: Schumann (No. 3), Haydn (C major), Julius Zellner and Schubert (C major). The one by Haydn has been recently published in score by Richter-Biedermann in Leipzig, and met with a splendid reception. It may be recommended here to the notice of the conductors in England. Zellner's symphony will be published by Gotthard in Vienna, and will not fail to be known elsewhere as it merits. Zellner is a talented and unpretending musician; his work shows earnest endeavour after the highest, and was, therefore, very favourably received. Your Monday Popular Concerts are represented here by the quartett-soirées by Hellmesberger, regularly given every season since 1849. The merit of having introduced Beethoven's last great quartetts to Vienna is due to Hellmesberger. For the last three years we have had also the "Florentiner Quartett" (Jean Becker and his colleagues), who give every winter about eight performances, frequented by a large audience. We have had but few concerts of virtuosi; it only remains to be mentioned that the well-known pianist Th. Leschetizky gave two concerts, in which his wife assisted as vocal performer, both with favourable results. We now turn to the opera.

The old Opera House has been totally closed. The last performance was *Tell*, on the 18th of April. Since that time the decorations and all the superfluous costumes have been sold. On the advantages and defects of the new Opera House much has been written. To both we have become used, also is the public more lenient to the much-criticised acoustic properties of the building. It is a house for great operas and splendid ballets; the opéra comique will never be at home there. Twenty-six operas and eight ballets have been *mis en scène* hitherto. Wagner's *Meistersinger* was new, and has been performed eleven times. Notwithstanding the large number of the opera-corps, it would be difficult to give such operas as *Rienzi* and *Barbiere di Siviglia*; on the other hand, for some parts there are three and four performers, and one is therefore not compelled to press hard on individual singers. In Vienna one would be astonished to hear of the demands made upon your admirable Mdle. Titiens. For the most part the decorations and costumes are very brilliant, though some of the effects may be pronounced to be too striking. A retrospect of the representations from the 1st September—the recommencement after the holidays—till the middle of December will give the best proof of the activity of the management. Of Meyerbeer's operas, *L'Africaine*, *Huguenots*, *Robert*, *Prophète* (together seventeen evenings); Mozart, *Don Giovanni*, *Zauberflöte*, *Marriage of Figaro* (eleven evenings); from Wagner, *Tannhäuser* and *Lohengrin* (six times). Then the operas, *Mignon*, *La Juive*, *Faust* (each five times); *Freischütz*, *Tell*, *Fra Diavolo* (each four times); *Romeo and*

Juliet (three); *Norma*, *Joseph and his Brothers*, *Lucia* (each twice); *Fidelio*, *Armida*, *Maskenball*, *Martha* (each once). The first tenor was sung alternately by Walther (lyric parts), Müller, Labatt; baritones—Beck, Bignio, Mayerhofer; bass—Dr. Schmid, Rokitansky, Draxler, Hablawetz. First soprano—Wilt, Ehn, Dustmann, Friedrich-Materna, Rabatinsky; second parts—Tellheim, Boschetti, Siegstadt; alto—Gindele. The engagement of Mdle. Minnie Hauck was very successful; she has a very good method of singing and acts excellently. Her Zerlina in *Don Giovanni* and *Fra Diavolo*, and Susanna in Mozart's *Figaro* are magnificent. A change in the management, expected now for some months, seems likely to be fulfilled. Director Dingelstedt would then take the management of the Burg-Theatre, and Herbeck, the first "Hofkapellmeister" (appointed 28th of April as "musikalischer Beirath" and director of the "Musikkapelle"), would succeed Dingelstedt as sole director of the opera. In my next report you will probably hear that this change has taken place. I shall also send you a full account of our Beethoven Festival.

Reviews.

Overture to the Operetta "Der vierjährige Posten." By CARL REINECKE. Op. 45. (Full Score.) Leipzig: Breitkopf and Härtel.

IN this country Herr Reinecke is probably better known as a pianist, from his performances at the Crystal Palace Concerts, the Philharmonic Society, and elsewhere, than as a composer, although some of his works have been heard from time to time at Sydenham—notably a very charming entracte to his opera *King Manfred*, which has been more than once played there. But in Germany he takes even a higher position as a composer than as a player, and any unprejudiced person who examines the score now under notice will admit that his capacities are of no mean order. Without being able to credit him with that individuality of style which is the special characteristic of the highest order of genius, we can say that this overture shows a thorough mastery of classical form, and that perfect knowledge of the resources of the orchestra which is the natural result of the composer's long experience as a conductor. The subjects, too, are all well chosen and pleasing, and there is none of that straining after effect which is so often unpleasantly noticeable in modern compositions. Our space will not admit of a lengthened analysis; we can only say that the work consists of two movements, an elegant andante pastorale in C major, $\frac{3}{4}$ time, leading through an accelerando to a very animated presto. The work is well worthy of a hearing; and some of our concert directors might include it with advantage in their programmes.

Kalanus: a Dramatic Poem. By CARL ANDERSEN. Music by NIELS W. GADE. Op. 48. (Full Score and Vocal Score.) Leipzig: Breitkopf and Härtel.

THERE will probably be many of our readers who have never heard of Kalanus; it may, therefore, be as well to state that he was an Indian philosopher, who followed Alexander the Great during his travels through India, according to the libretto of the work now before us, because, in consequence of his splendour, he mistook him for the god Brahma. Discovering, from Alexander's ordering the burning of Persepolis, that he was a mere mortal, and subject to human passions, Kalanus was so disappointed that he committed suicide by burning

himself alive. Such a subject for a cantata does not at first sight appear very promising; but the most has been made of the materials, and the composer has successfully endeavoured to give an Oriental colouring to the music. The work is divided into three parts, the first of which is occupied by the meeting of Alexander the Great and Kalanus; the second by the feast, at which the former, instigated by Thais, gives orders for the destruction of Persepolis; and the third by the death of Kalanus. As most musicians know, Herr Gade is a disciple of the Mendelssohn school. His melodies are flowing and original, but a general resemblance to the style of the author of the "Scotch Symphony" is noticeable, more or less, through the work, and yet there is a difference of tone-colour, a kind of Northern character about the whole, which leaves an impression of its own. Among the best numbers of the cantata may be specified the opening three-part chorus (for soprano, alto, and tenor) "O mildes Licht," in A major, in which the melodies are most graceful, while the treatment of the orchestra is truly charming. Indeed, throughout the work the scoring is masterly, often also highly ingenious and novel. One of Herr Gade's favourite contrivances is the sub-division of the string band. Thus, in one movement (No. 5) we find a bass solo accompanied by the strings in no less than ten parts. The march and chorus (No. 2), "Heil Alexander," is very bold and brilliant, and the orchestration is so rich that it would make a most effective piece even without the voices. In the second part of the work (the Feast) Thais' two solos, interspersed with chorus (Nos. 7 and 8), are charming, more especially the first one. The brilliant chorus, No. 9 in E flat, $\frac{3}{4}$ time, is also admirable—jovial in tone, as a drinking chorus should be, without ever degenerating into vulgarity. It is, however, like some other numbers, open to the objection of being a little too much spun out. In the third part, the opening chorus in A minor, "So fern, so fern, von Ganges Strand," is not only one of the best movements in the whole cantata, but also that in which the Northern colouring already referred to is most distinctly perceptible. And now, having said thus much, we must also in justice add that there are several parts of the work in which the interest depends more on the treatment than on the idea. Such, for instance, are the finales to the first and third parts. Finished workmanship is everywhere apparent; but the subjects are not very striking. On the whole, however, Herr Gade has produced in *Kalanus* an important composition, which, if it does not add much to, will certainly not detract from his already well-earned reputation.

Grosse Passionsmusik nach dem Evangelisten Matthäus, von JOH. SEB. BACH. Vollständige Clavierauszug zu 4 Händen, von August Horn. Leipzig: Bartholf Senff.

To the numerous admirers of Bach's wonderful genius, this arrangement for four hands of his greatest work will be heartily welcome. It is, as far as practicable on the piano, a most faithful reproduction of the original. Of course it is impossible for any arrangement to do full justice to the wondrous interweaving of harmonies which is so distinguishing a characteristic of Bach's music; but all that could be done in this way has been done by the present arranger. The work is quite complete, the recitatives being given entire. A valuable feature of this edition is that the whole of the words are printed with the music. We can cordially recommend this arrangement as being, in the absence of a full score, perhaps the substitute which will give the most adequate idea of the beauties of the original.

Chopin's Eighteen Nocturnes, for the Piano. Edited by E. PAUER.

Chopin's Forty-three Mazurkas, for the Piano. Edited by E. PAUER. London: Augener and Co.

IT will be generally admitted that Chopin was a man who was great in small things. In short pieces he was almost invariably successful, while his larger compositions are, with a few exceptions, more or less laboured and dry. There is no occasion, now, to examine the reasons of this; about the fact there will be little dispute. The volumes now under notice show him at his best. Perhaps his own individuality of style is most apparent in the Nocturnes, while the national Polish tone is most clearly reflected in the Mazurkas. Most of our readers who are pianists will be familiar with at least some of these pieces; and we believe there are very few, knowing some, who will not wish to make the acquaintance of the rest. To such the present edition will prove a boon, as it is most convenient in size; and the notes, though small, are particularly clear, the page not being over-crowded. Though published in London, the works have—it is evident from the type—been engraved in Germany; and it is well known how far German music printing surpasses the best English, both in beauty and distinctness. The name of Herr Pauer on the title-page is a sufficient guarantee for the careful and musicianly editing of these collections.

Wild Flowers: Six characteristic Pieces for the Piano-forte. By FRANZ M. D'ALQUEN. Augener and Co.

IT is somewhat startling to take up a piece of music, and find it entitled "*Lonicera Caprifolium*," while a companion piece bears the almost as alarming title, "*Myosotis Palustris*." It is true that on examination these dreadful words turn out to be nothing more formidable than the botanical names of the Goat's-leaf Honeysuckle, and the common Forget-me-not; still, after such titles, we naturally looked for something very formidable inside the covers, and it was quite a relief to find that these "*Wild Flowers*," in spite of their dreadful names, are really six charming little sketches for the piano. Mr. D'Alquen evidently writes because he has something to say. The pieces before us contain not merely passages for the players, but ideas; and they will be likely to find favour with any who are in search of music that is short, not too difficult, and thoroughly pleasing. They will also be found very useful as teaching pieces, as they require much attention to phrasing to do justice to them, and (like most music that is worth playing at all) will be utterly spoiled by a clumsy or slovenly performance. Perhaps the best piece of the set is No. 6, in F minor, which is particularly graceful and elegant; but Nos. 2 and 3 are very little inferior, and it is quite possible that by some players they might even be preferred. It is a pity, we think, that the author has indulged in the affectation of giving such extraordinary titles to his pieces; on the other hand, it is pleasant to have no fault to find with these sketches except their names.

Impromptu Caprices pour Piano. Par JOSEPH L. ROECKEL.

Evening Thoughts (Abend-Lieder): Three Musical Sketches for the Pianoforte. By JOSEPH L. ROECKEL. London: Augener and Co.

THESE two sets of drawing-room pieces are evidently the productions of an experienced and accomplished writer. There is no unfinished workmanship in them; the harmony is excellent, and the passages lie well under the hand, and are grateful to the player. The four "*Caprices*" remind us in their general style of Schumann's pianoforte works.

There is nothing which is directly borrowed, or even imitated, from that author; we may say (paraphrasing a remark of Von Lenz) that Herr Roeckel has ideas of his own, but expresses them in the language of Schumann. The "Scherzino" in D minor (No. 2) is particularly pleasing; but the "Berceuse" and "A la Valse" (Nos. 1 and 4) are, we think, nearly equal to it. The "Melodie" (No. 3) is the least successful of the four, having less distinctly marked character than the rest of the series. The "Evening Thoughts" are less in the style of Schumann than the "Caprices," and more suggestive of Mendelssohn's "Lieder." While all are very good, we can especially recommend No. 2 in D minor, which is most elegantly harmonised, and contains some capital modulation. While varying in difficulty, all these pieces are within the power of moderately good players.

The Singer's Library of Concerted Music. Edited by JOHN HULLAH. London: Ashdown and Parry.

THIS admirable collection of part songs and other choral pieces (originally published, if we are not mistaken, by Messrs. Addison and Co.) is so well known to choral societies, that recommendation on our part is almost superfluous. It includes not merely many old-established favourites, but a large number of pieces written expressly for it by some of the first living English musicians. The present publishers have, we think wisely, determined on continuing the series; and the recent numbers which lie before us are, on the whole, quite equal in merit to their predecessors.

Concerts, &c.

CRYSTAL PALACE SATURDAY CONCERTS.

THIS most admirable series of concerts, which has now become, we trust, a permanent institution, has been continued during the last three months with the usual success, under the able conductorship of Mr. Manns. The past year being, as our readers are aware, the centenary of Beethoven's birth, performances of his principal works have formed an important feature in the series of concerts just brought to a close. Especially interesting has been the production in their regular order of the whole of his nine symphonies. How these glorious works are played by the Crystal Palace band is well known to all frequenters of the Saturday concerts; it is, therefore, needless to enlarge on the precision, spirit, and delicacy characterising their performance. In music of this class, Mr. Manns' orchestra is probably unequalled, certainly unsurpassed, by any other in this country. In addition to the symphonies, the whole of Beethoven's pianoforte concertos have been produced, though these were not played in chronological order. When we say that the players of the five concertos were respectively Herr Pauer, Mr. Franklin Taylor, Miss Agnes Zimmermann, Mr. Charles Hallé, and Madame Arabella Goddard, we need not add that full justice was done to those works. The same composer's violin concerto was also performed at the ninth concert (Nov. 26th) by Madame Norman-Neruda, in a manner that surpassed even the expectations of her numerous admirers. To the most unerring accuracy of intonation, she unites a purity of tone and refinement of expression, which render her inferior to very few living performers on her instrument. At the same concert, Beethoven's rarely-heard music to the "Ruins of Athens" was given entire. The wonderfully original and characteristic "Chorus of Dervishes," the Turkish March, and the short "Melodrama" for eight wind instruments, pleased so much as to obtain encores. We could not but think,

however, that the opening chorus, and the march and chorus, "Twine ye the garlands," lost much of their effect by being taken considerably too slow.

The concluding concert of the first series, which took place on the 17th of December—the centenary of Beethoven's birth—was one of the most interesting of all. The programme included the Choral Symphony (No. 9), the Choral Fantasia (pianoforte, Madame Goddard), the Overture to *Prometheus*, and vocal solos; thus exhibiting every phase of the great composer's genius. Our space forbids us to give more than this bare record of the performance.

Owing to the unusual prominence given to Beethoven's works in the concerts now under notice, there has been less of absolute novelty in the programmes than usual. Three important works have, however, been given for the first time at the Crystal Palace—Mr. Sullivan's bright and tastefully-instrumented "*Overtura di Ballo*," composed expressly for last year's Birmingham festival, Dr. Bennett's Fantasia - Overture to *Paradise and the Peri*, and Ferdinand Hiller's Overture to *Demetrius*—this last a well-written and musicianly work, but slightly dry. Several of Beethoven's works which had not previously been heard at Sydenham were also brought forward. Among these may be mentioned the Mass in C and the well-known "Septuor"—the latter played by the whole body of the stringed instruments, an innovation which had been previously made in the performances of Mendelssohn's *Otello* and Haydn's variations on "God Preserve the Emperor."

In a hasty *résumé* like the present, much must necessarily be omitted; and we can only add that at the various concerts many of our leading vocalists have sung, and that there have been several "first appearances," with various degrees of success.

SACRED HARMONIC SOCIETY.

THE thirty-ninth season of this society commenced on the 25th of November last, by a performance of Handel's *Judas Maccabæus* in Exeter Hall, which, as usual at these concerts, was crowded to the doors. The principal solo parts were sustained by Madame Vanini (who was not heard to the best advantage in Handel's music, with which she was not, apparently, very familiar); Miss Vinta, who was very successful in the music allotted to her share; Mr. Vernon Rigby, and Signor Foli—both, as is well known, thoroughly competent and experienced oratorio singers. The choruses were sung with the usual force and spirit, and Sir Michael Costa conducted as usual—his ingenious, though somewhat noisy, "additional accompaniments" being well played by the orchestra.

On Dec. 16th, being the eve of the hundredth anniversary of Beethoven's birth, that composer's Mass in C and *Mount of Olives* were performed; the principal vocalists being Madame Sinico, Madlle. Drasdil, Mr. Vernon Rigby, and Mr. Lewis Thomas. While Sir Michael Costa has succeeded to a wonderful degree in obtaining the various requisite gradations of light and shade from his chorus, it is, we think, indisputable that works like the Mass are less effective with such an enormous body of voices than the oratorios of Handel. It is, in the nature of things, impossible, with so many performers, that the more delicate passages assigned to the orchestra should not suffer in their effect. In the more massive parts of the music—such, for instance, as the "Quoniam" of the Mass, and the concluding chorus to the *Mount of Olives*—a breadth and grandeur are realised, quite unattainable by a smaller choir. The whole performance was fully up to the high standard of these concerts.

MONDAY POPULAR CONCERTS.

FOLLOWING the example set by the directors of the Crystal Palace Concerts, Mr. Arthur Chappell has inaugurated the thirteenth season of these performances by a veritable "Beethoven Festival;" the whole of the programmes before Christmas being entirely selected from the works of that master. No more striking proof of the versatility of his genius could probably be given than is found in the fact that eight programmes, containing the requisite variety, could be compiled from his works alone. There is perhaps no other composer who could stand the same test. As most, if not all, of the pieces performed had been previously produced at these concerts, it is needless to give detailed notices of them. Suffice it to say that many of the best known quartets, trios, and sonatas, with and without accompaniment, were performed in a manner which left nothing to be desired. The important post of first violin was filled by Madame Norman-Neruda and Herr Strauss. Signor Piatti was, as usual, the violoncellist; while the second violin and viola parts were ably sustained by Messrs. L. Ries and Zerbini. The pianists were Madame Arabella Goddard, Mr. Charles Hallé, and Herr Pauer. Among the vocalists we have only room to name Herr Stockhausen, who appeared on several occasions, and who, as a singer of the "Lieder" of Beethoven and Schubert, is probably without a rival. Mr. Benedict occupied his old post as conductor.

ST. JAMES'S HALL.

ROSSINI'S "Messe Solennelle" has been twice performed here, under the conductorship of Mr. H. Leslie—on November 16th and December 7th. On each occasion it was given as originally composed, with accompaniments for pianoforte, harmonium, and harp. The soloists at the first concert were Mdle. Titiens, Madame Trebelli-Bettini, Signori Bettini, and Foli. At the second performance, Madame Alboni replaced Madame Trebelli-Bettini, while Mr. Sims Reeves and Herr Nordblom divided between them the tenor music, the soprano and bass parts being filled as before. The choruses were effectively sung by Mr. Leslie's choir. The second part of each concert was filled up with a miscellaneous selection.

Mr. Benedict's new oratorio, *St. Peter* (which was composed for the last Birmingham festival), was performed for the first time in London at this hall, on December 13th. The soloists were, with the exception of the bass, the same who sung at the first production of the work—Mdle. Titiens, Madame Patey, and Mr. Sims Reeves; Herr Stockhausen replacing Mr. Santley. The choruses were sung by Mr. Barnby's choir, and the composer conducted his own work. A detailed notice of the music must be left for a future occasion; suffice it now to say that Mr. Benedict has made several modifications from the original, all of which are improvements, and that the whole performance, both by principals, chorus, and band, was admirable. The work is to be repeated at one of Mr. Barnby's "Oratorio Concerts" during the coming season.

ROYAL ITALIAN OPERA, COVENT GARDEN.

A SHORT series of performances, under the direction of Mr. Mapleson, was commenced at this theatre on October 31st, and terminated December 10th. Most of the principal *artistes* of the regular season appeared—Mdles. Titiens, Ilma de Murska, Sessi; Mesdames Sinico and Trebelli-Bettini; Mdle. Scalchi and Mdle. Duval (who made a successful first appearance), Signori Gardoni, Fancelli, Vizzani, Cotogni, Foli, Antonucci, Caravoglia, Ciampi, Tagliafico, and others. Besides the most popular modern works, the following classical operas were given: *Don*

Giovanni, Figaro, Il Flauto Magico, Oberon, Der Freischütz, and Medea. A grand centenary performance of *Fidelio* was also given on the 17th of December, the characters being sustained by Mdle. Titiens, Madame Sinico, and Signori Gardoni, Foli, Rinaldini, Tagliafico, and Caravoglia.

Musical Notes.

STEPHEN GLOVER, the well-known composer, and author of "What are the wild waves saying?" and of an immense number of songs, duets, &c., which have achieved remarkable popularity, died at Bayswater on the 7th of December last, at the age of fifty-eight.

THE Saturday Concerts at the Crystal Palace will recommence on the 21st inst., when Schubert's unfinished symphony in B minor, and the overtures to *Medea* and *Guillaume Tell* are announced. Madame Norman-Neruda is also to play at the same concert Mendelssohn's violin concerto.

THE Italian Opera Buffa Company will commence their season on the 2nd inst. at the Lyceum Theatre. The prospectus is remarkable for novelty, both as regards the names of performers and the works to be produced. Signor Tito Mattei will be the conductor, and Mr. H. Weist Hill the leader.

MR. CHARLES HALLÉ, in his Gentlemen's Concerts at Manchester, is following the example set at the Crystal Palace, and giving the whole of Beethoven's symphonies in regular order.

IN Dresden, on the occasion of the Beethoven Centenary (Dec. 17th) a play was performed, entitled *Das Erwachen der Künste*, by Herr Rodenberg, to which was adapted the music to the *Ruins of Athens*.

OUR Vienna correspondent informs us that Handel's *Athalie* has lately been produced there with great success. It is useless, we fear, to hope for a chance of hearing it in this country.

HERR HANS VON BÜLOW, the pianist, is at present at work upon a new "Scalen-schule" (School for Scale-playing), to be published by Jos. Aibl, at Munich.

HERR C. F. POHL of Vienna, the author of "Mozart and Haydn in London," has just published a new book, entitled "Die Gesellschaft der Musikfreunde des österreichischen Kaiserstaates, und ihr Conservatorium" (The Society of Friends of Music, of the Austrian Empire, and their Conservatorium). The work is published by Braumüller at Vienna.

WAGNER'S opera *Lohengrin* was produced at the Hague, for the first time, on the 30th of November last.

A POSTHUMOUS movement from an unfinished string-quartet, by Franz Schubert, has just been published in score and parts by Bartholf Senff, of Leipzig.

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ARTISTIC CONSCIENTIOUSNESS.

IT will be readily admitted as one of the first principles of art, that every one professing to bring before the public the works of a great mind—whether poet or composer—is bound in common honesty as far as possible to reproduce the original intentions of the writer. If the performer (be he actor or musician) thinks he can improve on the text, or even if he really can do so, justice to the author, between whom and the public the executive artist acts as interpreter, still requires a faithful presentation of the works which he brings forward. In most things, the principle is recognised that what is supplied to the public must really be what it is represented to be. If a tradesman mixes foreign ingredients with his tea or coffee, or an apothecary with his drugs, we treat it as adulteration. None of our public readers would venture to alter the text in giving a scene from Dickens, or a poem of Tennyson. Even on the stage, the system of “gagging” is disapproved by the intelligent portion of the public, and by the respectable press. But in music; unfortunately, a strict conformity to the author's intentions is—we were almost going to say the exception rather than the rule. This is more especially the case with vocalists. Almost all singers seem to consider that they have a perfect right to make whatever alterations in the music may seem good in their own eyes. If they have a voice remarkable for some particular high or low notes, and there is no special opportunity for their display in the piece to be performed, passages must, forsooth, be transposed an octave higher or lower, or a cadenza must be introduced entirely out of keeping with the rest of the music, on purpose to show off these notes! Of course we are aware that there are many instances (especially in the works of the older masters, and in modern Italian music) in which embellishments and slight variations of the text are not only allowable, but even intended by the author; but it cannot be denied that in numerous cases arbitrary changes are made, to the utter destruction of the composer's meaning. We do not for a moment suppose there is intentional dishonesty in this; it is simply that the performers think less about the music than about their own execution of it. But we think it none the less reprehensible; for the audience—the larger part of it, at least—not being acquainted with the original text, carry away an erroneous idea of the author's intentions, and frequently imagine him to have written something which he would have been the first indignantly to disclaim.

In instrumental music the abuse is fortunately less common, though not less pernicious. No doubt, here also there are certain cases in which judicious modifications of the text are plainly in accordance with the composer's views. Take for instance some of Beethoven's earlier piano sonatas, written when the compass of the instrument was only five octaves. Here we occasionally meet with passages which have evidently had to be modified because of the limited range of the key-board. Such are the occasional breaks of octave passages in the bass, where at that time there were no notes below F. Where we may feel morally certain, from the context, that

had the notes been in the instrument they would have been used, there can be no objection to introducing them. But what is to be said of such cases as the following?—In performing Beethoven's well-known “Kreutzer-Sonata,” more than one of the pianists who stand among the first in public estimation (but whom, wishing to avoid personalities, we shall not name) continue the chromatic scale for the treble of the piano in the last variation of the Andante an octave higher than written, showing off the player's rapid and neat execution—which no one ever doubts—to the total destruction of the rhythm! Surely such tampering with the original is unworthy of any one aspiring to the position of an *artist* (we use the word designedly in preference to “player”) of the first rank.

The worst example of corruption of an author's text which we ever had the bad fortune to meet with, was an edition lately published of Weber's well-known “Invitation à la Valse,” “transcribed for concert-performance by —” we suppress the name. Such an atrocious caricature of a great master was, it is to be hoped, never before put on paper. Liszt himself, great artist though he no doubt is, was by no means scrupulous in his dealings with the works of others; but this piece fairly out-herods Herod! Nearly every passage is altered, and an outrageous cadenza, as ugly as it is difficult, is introduced in the middle. Surely the force of folly could no further go!

It is in the true interests of art that we protest against all arbitrary alterations in musical performances. The composer must know best what he has to say, and how he wishes to say it; and to profess to be playing or singing Mozart or Beethoven, when in reality one is doing nothing of the sort, is at least disingenuous. If the musical public would enter an energetic protest against such unwarrantable breaches of trust, one might have some hopes of a change for the better; but so long as our audiences think more of the “high C” or “low D” of a singer, or the brilliant execution of a pianist, than of the great and beautiful ideas of the music which is being performed, there is but little prospect of improvement.

FRANZ SCHUBERT'S MASSES.

BY EBENEZER PROUT, B.A.

I. THE MASS IN F (continued from page 6).

THE “Credo” of the mass in F strikingly contrasts with the “Gloria” in respect of development, being throughout in one movement, without change of time (F major, andantino, $\frac{3}{4}$, 227 bars), and is remarkable both for the novelty and beauty of its effects. Neither clarinets, trumpets, nor drums are employed in it; and, instead of the noisy jubilant style to which Mozart and Haydn have accustomed us in setting these words, the general feeling of the music is subdued and reverential. We shall meet again with a similar style of movement at this place, in the masses in G and E flat. In those in B flat and C, on the contrary, our author has adopted (and certainly with less success) the more usual method of treatment.

After six bars of prelude, the chorus begins *piano* :—

Corn. Ob. 1. Coro.

pp *f* *pp*

Cre - do in un - um De - um, pa - trem

om - ni - po - ten - tem, &c.

In the above illustration the string parts are omitted, to save room. The violins play in the octave above and unison with the soprano, while the violas and basses do the same with the bass voices. The figure for wind instruments here introduced is continued (except for a few bars at the "Crucifixus") through the entire movement—a favourite device of Schubert's, to be met with in many of his songs. At the "Credo in unum Dominum," the first subject is repeated, still *piano*, but with a new quaver figure for violins and tenors in octaves, which gives a fresh colouring to the whole. On the words "Deum de Deo" the music becomes brighter, and a *forte* of some twenty bars' duration is introduced, leading to a full close in D minor. To this succeeds a tenor solo in B flat, to the words "Qui propter nos homines," of no special originality or merit; and the following, "Et incarnatus est," which Schubert, in some of his other masses (especially that in E flat) has set so beautifully, is hurried through in a most disappointing manner. Ample compensation is, however, made at the "Crucifixus," in which the music fully rises to the height of the subject. Room must be spared for two quotations :—

Vni. 1, 2. Ob. 1. V. 1. (V. 2, all 8ve.)

pp *cres.* *decrs.* *pp*

Fag. 1, col. Va. Alto. Ten. Bass. Bassi, Fag. 2.

f Cru - ci - fix - us. *f* Cru - ci - fix - us.

Vni. 1, 2, in 8ve. Ob. 1. Fag. Bassi, Fag. 2.

p *cres.* *f* *pp*

Cru - ci - fix - us. &c. Cru - ci - fix - us

In this striking passage the brass instruments sustain the harmony with the voices. Four bars later occurs a fine pedal point, of which it will be only necessary to give the orchestral parts, as the voices throughout intone the F, *piano*, in unison and octaves, to the words "Crucifixus sub Pontio Pilato; passus, et sepultus est."

Ob. Tromb. Ten. V. 1. V. 2, Va. Cello. Bassi.

pp *pp* *pp* *pp*

Bassi, (Fag. ten. col. Basso.) Cello. Bassi.

Tromb. Basso.

pp *pp* *pp* *pp*

This employment of the trombone, *pianissimo*, is perfectly original, and remarkable as an early instance of Schubert's fondness for that instrument. A somewhat analogous effect will be remembered in the first allegro of his great symphony in C. After a subdued close in F major, the "Et resurrexit" breaks forth exultingly, with the original motivo (now *forte*) in the key of B flat, and a new and vigorous accompaniment for the whole stringed band in unison—



the wind instruments still continuing the figure quoted in the first extract. After a bass solo, of a bold character, "Et iterum venturus est," the first subject once more recurs, *piano*, in the key of F, at the words "Credo in Spiritum Sanctum," accompanied by the same violin passages that were met with at the "Credo in unum Dominum." The rest of the movement much resembles the first part, till reaching the "Et vitam," which is thus set—



with the same figure for wind instruments that has been more than once referred to. The passage is repeated, the second time with the cadence prolonged; at the "Amen" the voices subside to a whisper, and four bars of symphony for the strings, with a remarkable *pizzicato* passage for violoncellos and double basses, bring this striking and original movement to a conclusion.

The "Sanctus" (F major, E, adagio maestoso, 22 bars) is inferior in interest to some other portions of the mass. The opening, however, is worth noticing both for its originality and beauty. The basses alone begin with a *tremolo* (*pp*) on the dominant. On this foundation the chord of the seventh is built up note by note in the orchestra, with a continual *crescendo*; till at the third bar the voices, brass, and drums enter with an imposing *fortissimo* on the common chord of F, for the one word "Sanctus." At each repetition of this word a similar effect is produced—always with the two bars of symphony *crescendo*, but each time with a variation of the harmony. This opening is calculated to arrest attention, and excite expectations which the rest of the movement fails to realise. At the "Pleni sunt coeli," the interest falls off, the music from this point being by no means in the composer's best style. Contrary to the almost universal custom, Schubert has not set the "Osanna" to a *fugato*. The same is also the case in the masses in B flat and C. Before passing on, it is worth while to notice that this "Sanctus" presents the solitary instance throughout the work of a miscalculated orchestral effect. In the accompaniment to the "Pleni" there is an arpeggio

for clarinet and bassoon, which, from its being placed in the middle of the voices and against a *fortissimo* for full chorus and orchestra, would be almost, if not quite, inaudible. It is wonderful that a mere lad (as the composer of this work was) should, with this one exception, have not written a note for the instruments which would be ineffective.

The "Benedictus" (B flat major, 3, andante con moto, 73 bars) is one of the most inspired and, as regards workmanship, certainly the most beautifully-finished movement in the whole mass. It is a canon in the unison and octave for two soprano and two tenor solo voices, carried with the strictest imitation, and yet with the most charmingly natural flow of melody, to the end. The idea may, it is not impossible, have been suggested to the author by the well-known canon in *Fidelio* with which the one now under notice may well pair off. The second tenor first announces the theme.



Space will not allow a fuller extract, so as to give the accompaniment as well as the melody. At each resumption of the theme by a fresh voice, a new orchestral figure is introduced. Specially charming is the scoring when the first soprano enters. While all the four voice parts are moving apparently with the utmost freedom, yet really in the strictest canon, the strings accompany *pizzicato*, and the clarinet and bassoon in octaves interject fragments of melody, which twine around the voice parts in the most graceful manner, with an effect as novel as it is pleasing. Owing to the impossibility of compressing the whole score into a few lines, and the no less impossibility of leaving out even a single part without spoiling the passage, it cannot be quoted here. At the close of the canon after four bars of symphony the chorus enters, for three bars only, with the words "Osanna in excelsis," to conclude the movement according to the requirements of the Catholic service.

Schubert, it may be here remarked, is invariably successful in his treatment of the "Benedictus." It seems as if some of his happiest ideas were always suggested by these words; and he was so careful always to do full justice to this portion of the text, that for one of his masses (that in C), not satisfied with the first setting, he wrote in the last year of his life, and twelve years after the completion of the work, a second "Benedictus," which is one of his finest and most characteristic compositions.

The "Agnus" of the mass in F (adagio, F minor, E, 22 bars) commences with a prelude of two bars, in which the chief subject is announced by a solo oboe. The tenor voice accompanied only by the strings then repeats the same melody, and at the "miserere nobis" the oboe joins in the cadence. The prayer is then taken up by the chorus, *piano*.

Musical score for Schubert's "Dona" featuring Soprano, Alto, Tenor, Cello, and Bass. The lyrics are: *mi-se-re-re no-bis, mi-se-re-re no-bis, mi-se-re-re no-bis, mi-se-re-re no-bis, &c.*

The oboes and bassoons play with the voices, while the strings accompany in detached chords. At the third bar of the extract Schubert's favourite trombones enter, *piano*, to fill up the harmony. The consecutive octaves between tenor and bass at the close, are characteristic of our author's carelessness about details in composition. There is scarcely one of the masses in which frequent consecutive fifths and octaves are not to be met with. They are evidently the result of inattention; and when Schubert's surprising rapidity of composition is remembered, the wonder would rather be that such *lapses calami* are not much more common. After the cadence quoted above, the first subject is repeated as a bass solo in the key of B flat minor; the chorus entering at the "miserere," as before; and a half-close in F minor leads to the "Dona" (F major, $\frac{3}{4}$, andante, 81 bars). This movement is founded on the theme of the "Kyrie," the developments, however, being entirely different. The music is mostly quiet—the trumpets, trombones, and drums being silent throughout. An almost ceaseless flow of semiquavers for the inner parts of the stringed quartet gives animation to the movement, which is full of the most delightful melody. We have only space for one short extract—the symphony leading back to the return of the first subject, after a half-close for the chorus, on the chord of the dominant seventh.

Musical score for Rameau's "Dona" featuring Clarinet, Violin, Flute, Oboe, Bassoon, and Bass. The lyrics are: *mi-se-re-re no-bis, mi-se-re-re no-bis, &c.*

The last notes of the "Dona" die away *pianissimo*—surely much more appropriate treatment for such words than the lively, and even jovial, music which is to be met with in this place in many other masses—even in some which are highly and deservedly esteemed. Schubert himself did not always manifest the same good taste in this matter. In the masses in B flat and C, we shall find the "Dona" set after the conventional model. In the year following the composition of the present work, he wrote a second "Dona" for it; but as this still remains unpublished, I am unable to give any account of it.

In spite of the fact that no intimation of any other mass in F is to be found either in the life of Schubert, or in the catalogue of his works, it is difficult to avoid the suspicion, from internal evidence, that this work must be of later date than that assigned to it by his biographer. In originality and fecundity of invention it is superior to the three masses (in G, B flat, and C) which follow it; while the scoring is even more advanced, in comparison; and it is hard to believe that, after breaking into such new tracks, he should have returned to the well-trodden paths of Haydn's and Mozart's orchestra. Still, in the absence of proof to the contrary, we must accept it as his first mass; and if it be, it is probably (excepting Beethoven's in C) the most remarkable "First Mass" ever composed, undoubtedly the finest ever written by a boy of seventeen. In the whole series no other will be found, except the last and best, in which Schubert's individuality is more strongly manifested.

FRENCH WRITERS FOR THE CLAVECIN.

EXTRACTED FROM A LECTURE AT THE SOUTH KENSINGTON MUSEUM.

By E. PAUER.

IN France we find among the most celebrated clavecinistes, Jacques Champion, generally called Chambonnières; François Couperin, sometimes styled Couperin le Grand, and Jean Philippe Rameau. For quantity and quality their works are highly distinguished. All three lived during the reign of Louis XIV., and I need not observe how much, with regard to elegance, refinement, and taste, France was at that period in advance of England and Germany; in some respects, also, of Italy.

Rameau was of a rather misanthropical disposition, and, perhaps, less affected by the caprices of that "dandy *par excellence*," Louis XIV.; still he could not help writing in the spirit of his age, and the result is that we possess in the works of Champion, Couperin, and Rameau, truthful images of the great "Rococo" period. We begin with André Champion. A contemporary, *Le Gallois*, says, "He produced a peculiarly sharp and brilliant tone on his instrument, and only his pupil Hardelle was able to imitate him in this respect." Of Champion we possess two volumes of compositions. In many of his pieces we find the special French style of ornamenting simple melody. This manner was maintained by Rameau in a more moderate way. It was carried by Couperin almost to a ridiculous point, and therefore ended in empty mannerism. Champion's writing is graceful and naive; it deserves considerable attention and respect for his pure and harmonious treatment. Compared with the Italian pieces, it will be perceived there is a certain earnestness combined with elegance. The phrases of the French are more pointed and finished, and there is a greater piquancy in the effect.

François Couperin, principal organist of St. Gervais, was born in Paris in 1688. In 1701 he was appointed Claveciniste de la Cour, and, as already mentioned, the

influence of a court life, and most particularly of the opulent splendour and studied etiquette of Louis XIV., are to be recognised in the style of his works. If we divested any of Couperin's pieces of the numerous *agréments*, the little turns, trilles, shakes, slidings, etc., we should always find a very fair and genuine material. If, however, played with all the little manners or *galantries*, as they were called by Sebastian Bach, a piece of Couperin's resembles somewhat a lady in the costume of the time, with all the attributes of beauty spots, grand toupé, numberless bows, ribbons, enveloped in graceful folds of a Brussels lace veil. It has been well remarked that art expresses more or less the fashion of its time. Couperin was, notwithstanding all his mannerisms, a great artist; and Bach, who never disdained anything, studied the works of his French contemporary as closely as those of Scarlatti. Some of the titles of Couperin's pieces are very singular, such as "La Mylordine," "Les Nonnettes," "L'Enchanteresse," "La Prude," "La Marche de Gris-vêtus," "La Dangereuse," "L'Angélique," "Le Dodo," &c. He was *par excellence* the Ladies' Clavichordist, and in his preface he courteously says about the titles: "Les pièces qui les portent, sont des espèces de portraits qu'on a trouvé quelques fois assez ressemblants sous mes doigts." A valuable work of Couperin, particularly in an historical point of view, is his "L'Art de Toucher le Clavecin." It gives a complete description of all the *agréments*, of the way they ought to be executed, and affords many valuable hints as to expression and style in general. R May I just for a moment draw your attention to an important point concerning all music written before the invention of the hammer? Before the hammer was employed as a means to produce the sound, it was impossible to play louder or softer by pressing harder or lighter on the key. The tones were all equally loud. The great number of little notes was indispensable to produce anything in the shape of a crescendo or sforzando. A trille, for instance, sharply and precisely executed, held good for a sforzando note; again, a sliding scale performed rapidly produced the effect of a crescendo. But with our present instrument it is not necessary to play all these little notes. They can be advantageously discarded, without any fear of injuring the sense of the composition. It will only be necessary to find out how the natural expression of the piece should be given. That this deficiency in the clavichord was in a great degree a reason for the application of these ornaments, may be easily seen by comparing violin compositions of the same time. The violin, enjoying as it does the power of continuing the sound, has never been so overcrowded with *galantries* or *agréments*.

Before I proceed to Rameau, I must mention a clever Frenchman—Louis Marchand. He was eminently a virtuoso; his compositions are by no means very remarkable, and appear, when compared with those of Rameau, insipid and shallow.

Marchand, then enjoying a great reputation, was instrumental in convincing the Germans of the incontestable superiority of their countryman, Sebastian Bach; and for this reason, if for no other, he will always command a certain interest. Marchand was born in 1699, at Lyons, and in his fourteenth year had already received the appointment of Organist of the Cathedral of Nevers. When about twenty-five, Louis XIV. nominated him Organist to the Court at Versailles, and made him Knight of the Order of St. Michael. But his vanity and arrogance increased with his fame, and, lost in debauchery, he forgot to provide for his much-respected wife. The king, hearing of Marchand's behaviour, at once ordered that half of his salary should be withheld, so as to be handed over

to his (Marchand's) wife. Soon after the king's command was executed, Marchand had to perform mass before the whole Court. With the "Agnus Dei" the organ was silent. Everybody thought that a sudden indisposition had seized Marchand. But after the service, the king met Marchand taking a walk. He asked him for the reason of this sudden interruption, whereupon Marchand coolly answered, "Sire, if my wife receives half of my salary, she may also play half of the service." The king was so annoyed at this impertinent answer, that he banished him for several years from France. During this time Marchand came to Dresden, and was invited to perform before the Court. He pleased so much that the Saxon king offered him an excellent appointment. At the same Court another Frenchman, Volumier, was engaged, and he could not endure Marchand's arrogance. He doubted his ability to compete with Sebastian Bach. The Saxon king, hearing of this, invited Bach to perform at a concert with Marchand. They met. Marchand began with variations on a French chanson, neatly and elegantly played, and with charming expression. Every one was pleased, and he was warmly applauded. Bach, being asked, quietly sat down, and began with full and rich chords. He took the same chanson, and improvised a dozen other variations, in the most complicated style. There was but one opinion as to who was the *real* master. Bach invited Marchand to give an organ performance together on the next day. Bach was punctual, but waited in vain for Monsieur Marchand, who had left Dresden the same morning, and never returned to Germany.

I must not omit to name another clever clavichordist of this period—Louis Claude Daquin. He was another musical prodigy. He gave concerts when he was only eight years old. But when Rameau appeared, Daquin was so completely put in the shade that his contemporaries ceased to mention him.

Jean Philippe Rameau was in some respects the greatest of French composers. He was evidently *un homme sérieux*, rather more German in the style of his studies than Frenchmen generally are. Born at Dijon, in 1683, he performed in a remarkable manner as early as in his eighth year. For a long time organist at Lille and Clermont, he became famous by the publication of his "Nouvelles Suites de Pièces de Clavecin, avec des Remarques sur les différens genres de Musique." Again, in 1706 and in 1721 he published two more volumes. These last two books of pieces are among the gems of our literature. In Rameau's pieces we discern the desire to extend and ennoble the sphere of the clavichord, and he tries energetically to express, in a characteristic manner, different feelings. What he has attained in this particular, has not been realised by any other contemporary, save Bach; but it is doubtful whether Bach had at that time any influence on Rameau. Music-printing was then in its infancy. Bach never was in France, Rameau never in Germany; and, although we read that Bach took great interest in Rameau's writings, it is questionable whether Rameau knew much of Bach or Handel. Compare the pieces of Rameau with those of Scarlatti, you will at once be struck with the greater richness in the harmonies. A warmth of feeling, agreeable to the ear and sympathetic to the heart, is evinced by the former. Italian instrumental music is mostly cold. The French, if they have not the depth of feeling of the Germans, are, nevertheless, accomplished in rounding and finishing their phrases. They elicit great contrasts, and possess also a talent for plastic beauty; for symmetry, in which the Italians of that time were rather deficient. Looking at the titles of Rameau's compositions, we find much fewer of those eccentric names which occur in Couperin. Rameau is

equal to $\frac{m}{n}$. The effect of the change is that for one vibration of (k) the upper note (s) now performs $\frac{9}{8}$ instead of $\frac{n}{m}$ vibrations, and therefore gains or loses a small portion of its own vibration expressed by the difference $\frac{9}{8} \propto \frac{n}{m}$. It is evident that it will continue to gain or lose this quantity during every succeeding vibration of (k); and that as soon as it accumulates to the amount of the $\frac{1}{n}$ th of a vibration, which has been shown to be the distance between the most contiguous corresponding vibrations of the two notes in the course of each cycle, it will bring these particular vibrations together, and cause a new coincidence for the first time. The number of vibrations of (k) to produce this effect is hence

$$\frac{1}{\frac{9}{8} \propto \frac{n}{m}};$$

which multiplied by the time of one of those vibrations, or $\frac{1}{n}$, gives

$$\frac{1}{m Q \propto n P}$$

for the interval, in seconds, between the distant coincidences, which include the *cycle of beats*, the beats being heard at the places of coincidence.

The number of beats in one second is therefore

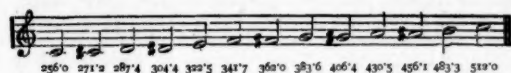
$$\beta = m Q \propto n P$$

Hence the following rule for calculation:—

Rule.—Multiply the number of vibrations per second of the upper note by the numerator of the fraction which denotes the perfect interval of the concord; and multiply the number of vibrations of the lower note by the denominator of the same fraction: the difference between the two products will give the number of beats in one second.

If the first product exceed the second, the temperament is sharp; if it be less, the temperament is flat.

Example.—According to the scale of equal temperament, the numbers of vibrations in one second, for an octave of semitones, are



Required the number of beats in the triad

1.—The fraction for the major third CE is $\frac{4}{5}$; therefore, by the rule,

$$\text{Upper note } 322.5 \times 4 = 1290.0$$

$$\text{Lower } 256.0 \times 5 = 1280.0$$

$$\text{In one second, Beats } 10.0 \sharp$$

2.—The fraction for the minor third EG is $\frac{5}{6}$; and

$$\text{Upper note } 383.6 \times 5 = 1918.0$$

$$\text{Lower } 322.5 \times 6 = 1935.0$$

$$\text{Beats } 17.0 \flat$$

3.—The fraction for the fifth CG is $\frac{3}{2}$; and

$$\text{Upper note } 383.6 \times 2 = 767.2$$

$$\text{Lower } 256.0 \times 3 = 768.0$$

$$\text{Beats } 0.8 \flat$$

It thus appears that the three component intervals CE, EG, CG have the first tempered sharp, and the second and third flat; and that they beat at the respective rates of 10, 17, and nearly 1 beat per second.

SAVERIO MERCADANTE.

THIS prolific composer of operas, who died at Naples on the 17th of December last, was born at Altamura in the year 1798. In the twelfth year of his age, he began to study music at Naples, under Zingarelli. He made his first attempt at dramatic music, with a cantata for the Theatre "del Fondo," at Naples, in 1818; in the following year he produced his first opera, *L'Apoteose d'Ercole*, at the San Carlo Theatre, with success; and in the same year an opera buffa, *Violenza e Costanza*, which was equally well received. In 1820 he produced *Anacreonte in Samo*; and in consequence of his growing reputation, received a commission to write for Rome, in which city he brought out *Il Geloso Ravveduto* and *Scipione in Cartagine*. In 1821 he wrote for Bologna, *Maria Stuarda*; and for Milan, *Elisa e Claudio*, one of his best works, which created a *furor*. It would be a mere waste of space to give the names of the numerous operas which followed, as most of them are long since consigned to oblivion. Among his best works are *I Briganti*, *Il Giuramento*, and *La Vestale*. Like his more illustrious fellow-countryman, Donizetti, Mercadante wrote too much for his reputation; and hence the larger part of his music is of little real value. Though pleasing, and often very effective, his compositions cannot lay claim to much originality, as his style is an imitation at first of Rossini, later of Bellini and Donizetti. Yet he was (like most Italians) endowed with a natural vein of melody, and in some of his pieces will be found considerable dramatic feeling. His orchestration is also very skilful, and detached movements from his works will probably continue to be heard in the concert-room long after his operas have been finally banished from the stage. Had he expended more labour on his music, and written less for the present and more for posterity, his natural talents would have raised him to a higher position among composers than he has attained.

Foreign Correspondence.

[Owing, we presume, to the irregularity of the postal arrangements on the Continent, the letter of our Leipzig correspondent has not arrived at the time of our going to press. We hope to give a letter from him in our next number.]

MUSIC IN VIENNA.

(FROM OUR SPECIAL CORRESPONDENT.)

VIENNA, 15th Jan., 1871.

I NOW give you the promised report of our Beethoven Festival, which lasted five days (from the 16th till the 20th of December), namely, two representations in the Opera House (*Fidelio* and *Egmont*), three concerts in the great concert-room of the Gesellschaft der Musikfreunde, and, lastly, a banquet in the same hall. A colossal bust of Beethoven, crowned with laurel, was placed on a high pedestal behind the orchestra. First day: the opera *Fidelio*. The overture (Op. 115) was first executed, followed by a melodramatic Vorspiel (opening piece), by Mosenthal, adapted to the melodrama, *The Ruins of Athens*, from which was also taken the well-known march and chorus. Mdle. Wolter, from the Burgtheater, in a Greek dress, recited as Polyhymnia the festival prologue, and concluded by crowning Beethoven's bust, which was placed in a Greek temple and surrounded by his principal works symbolically represented. At the same moment the head of the great master was brilliantly illuminated by an electric light, and the whole house broke out

into shouts of applause. The opera commenced with the great overture to *Leonore*, No. 3. It was the first time that the overture, No. 4 in E major, was not executed (a custom, however, already wisely introduced in your country by Signor Arditi), as hitherto the great overture has been always executed after the first act. The execution of this work by our orchestra, under the direction of Herr Dessoff, has long been justly celebrated, but the enthusiasm was never greater than this time. Mdme. Dustmann sang the part of Leonore well, though in some points Mdle. Titiens shows more genius in her rendering. Herren Walther, Beck, and Draxler sang the parts of Florestan, Don Pizarro, and Rocco. Walther, a thorough lyric singer, wants depth of expression; Beck is a great favourite also in this part; Draxler is the veteran of our stage, and is never found wanting. Formerly the part of Rocco was given by the never-to-be-forgotten Staudigl, and Florestan by Wild. The chorus of Prisoners was first-rate; the *mise-en-scene* of the whole opera very good. This representation was followed by three concerts. The approaches to the splendid building of the Musikverein were adorned with flags. The excellent orchestra of the opera was engaged for the first and second concerts; Dessoff conducted the first, Hellmesberger, the second. Second day (first concert): overture, Op. 124, prologue by Weilen, recited by Herr Lewinsky, of the Burgtheater; concerto for piano, E flat major, performed by Door, professor of our Conservatoire; the 9th symphony. The soli were sung by Frauen Wilt and Gomperz-Bettelheim, Herren Labatt and Schmid. Wilt, Bettelheim, and Schmid known to the English through the Italian Opera in London; Bettelheim has quitted the stage; she is now married and lives in Brunn. Frau Wilt has studied much since her residence in London. Her voice was well fitted for the two greatest works of Beethoven. The execution of the symphony was glorious. Third day: *Missa Solennis*. Soli, Frauen Wilt and Bettelheim, Herren Walther and Rokitsany, from the Opera. The chorus was, at both concerts, composed of members of the best choral unions. The grandeur of the composition exercised its full sway over the audience. Fourth day: chamber music. 1. Grand trio, B major, Op. 97 (executed by Epstein, Grün, Popper). 2. Liederkreis, Op. 98 (sung by Walther). 3. Busslied, Op. 48, No. 6; Mailed, Op. 52, No. 4; Neue Liebe, neues Leben, Op. 75, No. 2 (all three sung by Frau Gomperz). 4. Quatuor, C sharp minor, Op. 131 (Hellmesberger and son, Bachrich, and Popper). The performance of all these numbers was in every way successful, but some of the effect was lost through the large size of the concert-room. A serious work such as the Quatuor, Op. 131, was not the most suitable conclusion to the musical performances, the audience being too fatigued to appreciate it as at any other time. In the evening of the same day, *Egmont*, with Beethoven's music, was represented in the great Opera House. It was the first time that the actors from the Burgtheater have performed in the Opera, and will probably be the last, as the house is too large for the drama. The appearance of the room, brilliantly lighted and filled with an audience in full dress, was like Covent Garden on its best evenings. Herbeck conducted the orchestra. Fifth day: the festal banquet. The hall was tastefully decorated; Strauss and his orchestra enlivened the conversation; Dingelstedt took the chair; Herbeck gave the toast "Beethoven." Amongst the specially invited guests, the biographers of Beethoven, Lenz, Thayer, and Nohl; Volkmann, the composer, from Pesth; Seroff, from Russia; Nottelbohm, to whom we owe Beethoven's catalogue; Brahms, the much-esteemed composer, now living in Vienna, and many others were present. During the festival days the tomb of Beethoven

was not forgotten. Members of the different Unions made the pilgrimage thither, sang, and laid garlands on the tombstone. Those who took share in the festival received, as a lasting memorial, a medal, on one side the head of Beethoven *en relief*, by Radnitzky, copied from his best portrait by Dietrich.

In the last weeks of the past year we have to notice two concerts: one by the Orchester-Verein, a society of *dilettanti* (united like the Sing-Verein with the Musik-Verein), since its foundation in 1859 under the conductorship of Carl Heissler; and a second one by the "Wiener Männergesang-Verein" (the Men's Vocal Society), which last was conducted for many years by Herbeck, and now by Weinwurm. The "Haydn-Verein," a fund for the widows and orphans of musicians (similar to your "Royal Society of Musicians"), performed Mendelssohn's *St. Paul* at Christmas in the Burgtheater, a place very unfavourable for musical performances.

Including the two oratorios, *Israel* and *Athalia*, mentioned in my first report, Vienna has had, therefore, three oratorios in the course of two months—a circumstance which does not frequently occur in Vienna. The Haydn-Verein will celebrate next spring the commemoration of its foundation in 1771; it possesses considerable funds, for which it is principally indebted to its performances of the *Creation* and the *Seasons*. In the fourth and fifth Philharmonic concerts were executed the overture to *Genoveva* by Schumann, a very fair concerto for piano, composed and well executed by F. Gernsheim, a professor from Cologne; a concerto for string instruments (E minor) by Handel; two songs by Antonio Lotti (*Aria*, "Pur dicisti"), and Berlioz ("Absence," from the *Nuit d'Été*), both sung by Mdle. Regan; and the symphonies, No. 6 in G minor by Gade, and Nos. 2 and 4 by Beethoven. Mdle. Pauline Fichtner gave a concert, with a programme which must have pleased the friends of progress. Besides Scarlatti, Schumann, and Chopin, she performed two compositions by Liszt—the concerto No. 2, A major, and a fantasie on *motivi* from the *Ruins of Athens*—both with an orchestra very brilliant and noisy. These are no compositions for ladies' hands, and Mdle. Fichtner has not the requisite power for their performance. She played, however, a very fine *gavotte*, by Raff, exceedingly well. Two very interesting songs by Richard Wagner were given: "Im Treibhaus," and "Träume." They are called by the composer, "Studie zu Tristan," and are of great value in every respect. The Florentin-quartett, Jean Becker and consorts, have taken their departure from Vienna. They did not execute one new composition in their six evenings. The programmes were confined to Haydn, Mozart, Beethoven, Mendelssohn, Rubinstein (Op. 17, C minor), Schumann, Volkmann (Op. 14, G minor), Schubert (D minor), and the piano-quintett by Schumann, Op. 44. For the next few weeks we shall not have many concerts, as we live in Carnival, and though the world is full of misery round about us, and no one knows what the next future may bring, there are still people enough who like to dance and amuse themselves. In the Opera the change has taken place which was prophesied in my first report, namely, Herr Herbeck has succeeded Hofratl Dingelstedt as *sole director* of the Opera, retaining his place as conductor of the orchestra. On December 28th the representation of a new opera took place. *Judith*, an opera in four acts, by Dr. Mosenthal—the music by Franz Doppler, the celebrated flutist of our Opera-orchestra—is a work which shows a skilful hand in the treatment of the voice and of the instruments. In its dramatic parts, the influence of Wagner, Meyerbeer, and others is predominant. It is not a work of genius, but of great and zealous effort. The parts of Judith and Holofernes

(from 1862)

are of great interest, and were well represented by Frau Friedrich-Materna and Herr Beck; also Labatt (tenor) as Athaniel, and Dr. Schmid as Joakim, must be mentioned. The chorus has a great deal to do, and merits much praise, as does the orchestra. The words by Mosenthal, the author of *Debora*, are excellent in every respect. The opera was well received, and has been already repeated three times. The severe weather has its influence also on the opera. Many of the members are ill, and among them the two tenors, Müller and Walter. It was, therefore, but natural to look out for assistance. Dr. Gunz, from Hanover, was invited; he arrived safely, but at the second representation (*Faust*) he fell ill, too, though but slightly. Last week he performed the title-rôle in *Thomas Postillon of Longjumeau*, in which opera Mdle. Minnie Hauck represented the part of Madelein exceedingly well. We have been promised for our two next representations *Fra Diavolo* and *Fliegende Holländer*, the latter one for the first time in the new Opera House.

Reviews.

Der Thurm zu Babel: Geistliche Oper in einem Aufzuge (The Tower to Babel: Sacred Opera in One Act). By ANTON RUBINSTEIN. Op. 80. (Full Score and Vocal Score.) Leipzig: Bartholf Senff.

THE natural tendency of all creative art is to develop itself in new forms, and strike out fresh paths. It would show either prejudice or stupidity, if not both, to condemn a new work merely because it differed from anything that had preceded it. An author has a right, we conceive, to demand that his works shall not be measured by comparing them with previous productions. If a new musical composition is of real value, its merit is not diminished, but enhanced, by the fact that it in no ways resembles the great masterpieces of art which are universally admitted to hold the first place. And when one reflects how even honest and well-informed critics misjudged, on their first appearance, the compositions of Beethoven, Weber, Spohr, and others, and how, even in our own days, some now misunderstand such a writer as Schumann, it behoves a critic to be very cautious how he pronounces judgment on a work in many respects so unlike all received models as the one now under notice. It is, therefore, not without some diffidence that we venture to express an opinion that *Der Thurm zu Babel* is a great mistake, affording another instance of the truth that a great pianist is not necessarily also a great composer. Seldom has a more thoroughly talismanic work come under our notice. It is not that the music is weak—on the contrary, there are occasional indications of unmistakable power; but the composer is unfortunately a disciple of the ultra-modern German school, who either cannot or will not write simply and naturally. Herr Rubinstein seems to be suffering from a very severe attack of "cadenzo-phobia." Like Noah's raven, he wanders constantly about, seeking rest and finding none. The opening chorus of this work, for instance, "An's Werk, an's Werk!" (p. 12 of the full score) commences with a broad subject for the orchestra; but it is repeated again and again, till it becomes perfectly tedious, until the thirty-sixth bar. Here we touch the ground for an instant, and seem coming to a close in the original key. But, no! just as we are about to take breath, the composer hurries us on again, and for more than a hundred bars there is nothing approaching a full close in any key. And the larger part of this long passage is made up of disjointed phrases of one bar each for the voices, accompanied by a common-place figure for the strings, which, after a few bars, becomes positively fidgeting in its iteration. Probably the composer had the idea, by such treatment, of representing the ceaseless activity of the builders of the tower; but, if so, dramatic truth is dearly purchased at the expense of musical beauty. An even more striking example of over-development of a subject is found in the double chorus, "Das Wunder hat Babel gethan" (full score, p. 86), in which two or three somewhat common place and very fragmentary subjects are worked for 327 bars, the effect of the whole being laboured and indescribably tedious. Herr Rubinstein seems to endeavour to make up for poverty of idea by amplitude of treatment. One chorus (p. 64) is written in 5-4 time, an affectation of originality which is not justified by the effect. And now, having said thus much in blame of the work, which we fear it is impossible to consider a success, we must in justice add that there are some pieces which are not only pleasing, but really fine. The best movement in

the work we consider to be the grand tenor scena for Abram, "Die Wolken haben sich verzogen." The opening movement is, it is true, somewhat dry; but the remainder of the piece is beautiful—the melodies are flowing, the rhythm decided (which, by the way, is rather the exception in many parts of the work), and the scoring most effective. It should be said here, in passing, that the orchestration throughout the work is very good—rich and full without noise—if we except the chorus descriptive of the falling of the tower, in which, of course, any quantity of "crash" was to be expected. Another very good song, also tenor, is "Nicht ist est Schwüle" (p. 136), in which the rhythm again is clear and well marked. The short bass air, "O, wie nichtig," is of a fine sombre tone, though more vague in melody and less coherent than the two numbers last specified. It will be observed that all the pieces cited as most effective are solos. Is it unjust to the composer to infer that the less he aims at, the better he succeeds? We believe that if he would but renounce his constant straining after effect and originality at any cost, and resolve to write naturally, Herr Rubinstein is capable of producing a work of far higher artistic value than *Der Thurm zu Babel*.

Das Liebesmahl der Apostel: eine Biblische Scene, für Männerstimmen und grosses Orchester (The Love-feast of the Apostles: a Bible Scene for Male Voices and Full Orchestra). By RICHARD WAGNER. New Edition. (Full Score and Vocal Score.) Leipzig: Breitkopf and Härtel.

THOSE who expect to find in this work an illustration of Herr Wagner's recent theories on musical art will be disappointed; as, although the present is a new edition, the work is an early one of its composer's, having been written in the year 1845, between *Der fliegende Holländer* and *Tannhäuser*. We may as well, before describing it in detail, state our general opinion that it is one of the most original, powerful, and beautiful compositions that have for some time come under our notice. No one, we think, can rise from a perusal of the score without feeling that, whether the whole of it is to his taste or not, it is at least the production of a musician of no common order. Judged merely by its length, it must be called a small work; estimated by its quality, we have no hesitation in pronouncing it a great one. The subject of the piece is taken from the fourth chapter of the Acts, from the 23rd to the 31st verse. The opening movement, for unaccompanied chorus (of Disciples), "Gegrüsst seid, Brüder!" is of a quiet and flowing character, though with very bold modulation. Still Herr Wagner never (to borrow Mozart's phrase) "pulls in a key by the hair of its head;" and, though often abrupt and unexpected, the changes of key are never displeasing. At the words "Kommt her, ihr die ihr hungert," a most charming phrase occurs, which is met with again later in the work. After a full cadence in F (the original key of the movement) the chorus is divided into three, the first choir singing in unison, the second and third in four parts each. The two latter are treated antiphonally, and the first is held in reserve till nearly the end of the movement, when it enters with the melody above referred to, "Kommt her, ihr die ihr hungert;" the effect of the unison of the one choir through the tangled web of harmony allotted to the other two being exquisite. The whole movement is most admirable, and would, if well sung, produce an unmistakable effect. In the remainder of the work, the three choirs are again united; but a separate small chorus of twelve bass voices (the Apostles) is added. These voices frequently sing in unison, but are sometimes divided into three or four parts. After the close of the first movement, *pianissimo* in F, they enter boldly *forte* and in unison in the key of D flat, and are answered by the chorus of Disciples *pianissimo*. After the Apostles have given their benediction, to which the Disciples respond, a quick movement follows, in which the former tell of the impending persecution—an occasional question being thrown in by the chorus. The whole of this portion of the music is highly dramatic, especially one point just at the close, where, as the Apostles say they are forbidden to speak in the name of Jesus of Nazareth, the chorus bursts in with an, as it were, involuntary "Ach!" and then whisper to one another as if terror-stricken the Apostles' concluding words, "Bei Todesstrafe." The third movement (marked *sehr langsam*), still without orchestra, is, to our thinking, the least effective part of the work. The opening bars, "Allmächt'ger Vater" are very fine, but the passage on the words, "send' uns deinen heiligen Geist," is vague and unsatisfactory. After a short movement (*mässig langsam*) for "Voices on high," of no particular note, we reach the point at which the full orchestra is introduced; and a "full orchestra" it is with a vengeance—only to be paralleled, perhaps, by some of those indicated in the late Hector Berlioz's scores. In addition to the ordinary stringed instruments, which in some places are divided into eight or nine parts, we find a piccolo, two flutes, two oboes, two clarinets, four bassoons, serpent, four horns, four trumpets,

three trombones, tuba, and four kettle-drums, three of which are tuned to c, thus giving overwhelming force to the dominant pedal with which this part of the music commences. We are now arrived at the point where "the place was shaken where they were assembled," and the pedal passage just referred to—thirty bars in length—on which progressions of diminished sevenths rise gradually to the extreme high notes of the orchestra, is intended to depict the shaking. Beginning *pianissimo*, and swelling out with a most imposing *crescendo*, the climax is reached at the *fortissimo* on the words "Gegrüsst sei uns, du Geist des Herrn!" where the common chord of F breaks in, like a blaze of sunlight, after the long series of discords that has preceded it. The choral passage is continued for some few bars, and is followed by a fine piece of recitative for the twelve Apostles in unison, accompanied by tremolos of the strings, while between each vocal phrase the wind instruments are brought in—a bold passage for violoncellos, horns, and trombones in unison being the chief feature of these interludes. A short *molto più maestoso* follows; and it is curious, by the way, to note that in the unaccompanied movements of this work the time-indications are exclusively in German, while in the parts accompanied by the orchestra they are throughout in Italian. The concluding chorus, succeeding the recitative last mentioned, opens with a melody of great breadth sung by the tenor voices, and repeated with slight variation by the basses, accompanied by a busy semiquaver figure for the violins, which, with only one slight break, is continued throughout the movement. There is no room for us to go minutely through this finale; but we must mention one point. At the return of the first subject, the melody is sung by the whole chorus in unison, and accompanied by the full orchestra with overpowering effect. A striking and very original *coda* concludes the work, which is distinguished by a breadth of style, a flow of melody, and a clearness of form which can hardly be too highly commended. Those who wish to make the acquaintance of Herr Wagner's music will do well to procure this work; for though, perhaps, hardly as representative of his style as some of his more recent productions, it shows his power to great advantage. We should, however, advise them, if accustomed to score reading, by all means to get the full score; for though the piano arrangement is extremely well done, it necessarily gives a most inadequate idea of such rich orchestration as the composer has employed.

Franz Schubert's Violin-Quartette, Violin-Quintett, und Octett, für Pianoforte zu vier Händen bearbeitet (Franz Schubert's Violin-Quartets, Violin-Quintett, and Octett, arranged as Piano Duets). Leipzig: F. E. C. Leuckart.

It is only within a very few years that Schubert's claim to the position of a great instrumental composer has been recognised, at least in this country. And even now, we doubt if one in twenty of our readers, if examined on the subject, would prove to be acquainted with more than two or three of the series of works now before us. Herr Leuckart has conferred a real benefit on musicians by publishing in a very elegant, cheap, and, above all, admirably arranged edition, the whole of Schubert's chamber music for stringed instruments which is at present accessible. It is probably not generally known that there are no less than nineteen string quartets by him existing. Six of them have been published in separate parts; and two of these (in A minor and D minor) are, thanks to Mr. Arthur Chappell, well known to the frequenters of the Monday Popular Concerts. The great quartett in G, a worthy companion to that in D minor, has also been performed there—we believe once only. This wonderfully fine composition, owing to the peculiar passages for the strings, is by no means easy to arrange effectively for the piano; but it has been capably done by Herr Hübschmann—the pathetic slow movement, with its haunting melody for the violoncello, "comes out" particularly well. Among the less-known works of this series is the lovely quartett in E flat (Op. 125, No. 1), which has never, we believe, been played in public in this country. It is one of its author's most genial and melodious compositions, and, from its being easier than most of the set to play, will be likely to be a favourite both in the arrangement and in its original form. It is remarkable as a, perhaps, unique example of a work of which all four movements are not only in the same key, but built on the same theme—the principal subject in each case being merely the diatonic scale of E flat. Yet, by variation of rhythm, such a change of form is imparted to the melody, that it is probable that many players would not notice the similarity, unless their attention were especially called to it. This quartett cannot be called a great work in the same sense as those in D minor and G; but, as music that is simply charming, we know little or nothing to surpass it. The other quartett of the same Op. (No. 2 in E) is but little inferior to it. The great quintett in C, with two violoncellos, and the octett, are better known here, having been several times heard at St. James's Hall.

The numerous admirers of Schubert will, we are sure, be glad to possess this complete and uniform edition of an important section of his works.

Frithjof aus seines Vater's Grabhügel: Concert-Scene für Bariton Solo, Frauenchor, und Orchester (Frithjof at his Father's Grave: Concert-Scene for Baritone Solo, Female Chorus, and Orchestra). Von MAX BRUCH. Op. 27. (Full Score and Vocal Score.) Breslau: F. E. C. Leuckart.

THE remarkable activity of German music-publishers, as compared with those in this country, would afford matter for curious speculation. Here we have a work which is, we should think from its form, not likely to have a very large circulation, issued not merely in full score and vocal score, but also in separate chorus and orchestral parts. There must either be a much larger demand for such music in Germany than there would be here, or the publishers must be far more enterprising than the heads of the great London firms. Herr Bruch is a very careful and painstaking composer: with genius of a high order we should not, judging from the present work, be disposed to accredit him. The scene is not deficient in ideas, though these are neither very novel nor remarkably pleasing; but it is effectively written for the voice, and capably scored for the orchestra. A recitative in E flat leads to a *con moto* in G, in which the melody is given chiefly to the instruments, the solo voice being in many parts quite subsidiary. To this succeeds a chorus (*adagio ma non troppo*) in B major, with very effective arpeggios for the violins, *pizzicato*; and the work concludes with a *con fuoco ma non troppo vivace* in E flat, and an *andante sostenuto* in the same key, in which the chorus again joins the solo voice, though now in quite a subordinate position, as it merely strengthens the accompaniment, and the piece would sound quite complete were there no chorus at all. The work is evidently that of a practised writer, who knows how to handle his resources; but the divine fire which would give life to the whole is absent, not can we award it a place in the first rank as a work of art.

Forty-eight Preludes and Fugues composed by J. S. Bach. Edited by E. PAUER. (Octavo.) London: Augener & Co.

It would be absurd to say anything in recommendation of a work so well known and so highly esteemed by musicians as Bach's "Well-tempered Clavier"; our duty on the present occasion will be, therefore, restricted to noticing the appearance of this new and most excellent edition, which has been issued under the superintendence of Herr Pauer. The preparation of a good and reliable text of this work is no easy matter, owing to the sometimes considerable variations to be found in the different manuscripts and printed editions. That now before us is conformed to the best copies, and Herr Pauer has very wisely rejected Forkel's alterations and abridgements in the preludes of the first part. He has also added metronome marks throughout with great judgment. With respect to the engraving, it will be sufficient to say that it is in the same clear and elegant style as the well-known editions of Beethoven's, Mozart's, and other great masters' pianoforte works published by this firm. A short Life of Bach, and an excellent engraving of the well-known portrait by Hausmann in the Thomas-Schule at Leipzig, are prefixed to the volume.

Myrthen (Myrtle-wreath). Twenty-six Songs by ROBERT SCHUMANN. Op. 25. Edited by E. PAUER.

Waldscenen (Forest Scenes). Nine Pieces for the Piano by ROBERT SCHUMANN. Op. 82. Edited by E. PAUER. London: Augener & Co.

IT is impossible to study thoroughly the works of Schumann without being forced, if we are honest, to the conclusion that he was a man of great poetic feeling. We will even go further, and say that he was a great genius, but with an ill-regulated mind. An irresistible impulse was constantly urging him to composition; and perhaps there is no writer whose works more faithfully reflect his every changing humour. Unfortunately his zeal was not always according to knowledge; and, in consequence of his ceaseless activity in production, we find, side by side with much that is imperishably beautiful, crude and laboured passages, which mar, if they do not destroy, the effect of many of his works. He seems to have been deficient in severe self-criticism; and therefore, in finished workmanship, his works will not compare with those of such a writer as Mendelssohn. Yet they have a charm of their own to which no true artist, though he be not blind to their faults, can be insensible; and the time, we believe, is coming when he will be valued here, as he already is abroad, at his real worth. The "Myrthen," one of the finest of his collections of songs, shows him to the best advantage. They are not all of equal merit, but many of them are worthy to rank side by side with those of Schubert. Some few, such as

"Widmung," "Die Lotos-blume," "Du bist wie eine Blume," are already known here in other editions; but the larger part will, we think, be new to the English public. Some of the smaller songs, to words by Robert Burns, are most exquisite, and purchasers will find a perfect mine of enjoyment in the whole series. The amount of really fresh and new melody is something surprising, and the accompaniments are most tasteful, though not always very easy to play well. To those songs that were originally composed to German words an English text has been excellently adapted, we believe by Mr. H. Stevens.

The "Waldscenen" introduce us to a different phase of Schumann's genius. Most of his piano works are what the Germans call "Charakter-stücke," and what we may designate as Programme-music—pieces in which the impression to be produced is explained in the title. The present series is one of the most popular of these, and well deserves its popularity. Though not easy to play (as, indeed, very little of Schumann's music is), these pieces make no extraordinary demands on the executant, and will be within the reach of any good amateur performer.

Die Schöne Müllerin (The Maid of the Mill). Twenty Songs by FRANZ SCHUBERT. Op. 25. Edited by E. PAUER. London: Augener & Co.

SOME of the songs included in this series are among the best-known and most popular of this unequalled Lied-composer. Such are the "Ungehduld" (Thine is my heart), and the "Trockne Blumen" (Withered Flowers); but there are several others of the same collection which, though not so frequently heard in public, are quite equal in merit to those just named. Among these we would specify the "Halt" (Halt by the Brook), with its delicious accompaniment, the "Am Feierabend" (After Work), the "Morgengruss" (Morning Greeting), and, to our taste the most charming of all, the "Müller's Blumen" (The Miller's Flowers). But, in truth, the whole set is so melodious and characteristic of its author, that it is difficult to give preference to any particular number. Perhaps no composer ever possessed the heaven-sent gift of melody in such profusion as Schubert. It may be mentioned, as an example of his wonderful fertility of invention, that if he was dissatisfied with his first setting of a song, he would write another rather than take the trouble to revise what he had already done. None of the great masters, excepting Beethoven, repeats himself so seldom as Schubert. Among more than 360 of his published songs, we doubt if any two can be said to resemble one another. His melodies are always fresh and new, and almost always really beautiful. It was with reference to this very collection of songs, among others, that Beethoven, shortly before his death, exclaimed, "Truly, Schubert has a spark of the divine fire!" The present edition is beautifully engraved, and, besides the original German words, has an English version by Mr. H. Stevens, which may be specially commended for its fidelity to the original.

THE ROYAL EDITION OF OPERAS. *La Sonnambula*. By BELLINI. *Martha*. By FLOTOW. London: Boosey & Co.

TRULY this is the age of cheap music! We are perfectly aware that this remark is not by any means new; but such editions as these bring the fact irresistibly before us. Here we have the complete vocal score of an entire opera, with English and Italian words, for half-a-crown. We shall be much surprised if this edition does not induce at the opera the same custom which already prevails at oratorios, of following the performance with a copy of the music, instead of merely with a book of the words. Of works so well known as *La Sonnambula* and *Martha*, it is quite needless here to speak, but we must say a word in praise of this very good and convenient edition. It is brought out under the careful superintendence of Mr. Arthur Sullivan; the pianoforte arrangement of the instrumental parts is well done, and effective, without being needlessly difficult; and the type, though small, is remarkably clear and easy to read. The publishers put forward, on the covers, a most attractive list of promises for the remainder of the series, which will include many operas that have not (we believe) been hitherto published with an English text. Among them musicians will be especially interested to see the name of Wagner's *Flying Dutchman*, which was produced with so much success at Drury Lane last summer. We cordially recommend "The Royal Edition of Operas" to the notice both of professors and amateurs.

MUSIC RECEIVED FOR REVIEW.

Ellerton, J. L. "A Dream of Spring." (Lonsdale.)
Old, John. "Gossamer Wings." (Ashdown and Parry.)
Willey, J. P. "The Bride of Lorn Waltzes." (Hime & Son.)
Wrigley, J. G. "Heroic March," by F. Schubert, arranged for the Organ. (Forsyth Brothers.)

Concerts, &c.

SACRED HARMONIC SOCIETY.

THE directors of these concerts confine the performances, for the most part, to works so universally known that any detailed criticism is unnecessary. What can be said that is new about such works as the *Messiah* and *Elijah*? There is, therefore, no occasion to do more than record the concerts of the past month.

The customary Christmas performances of the *Messiah* were given on the 23rd and 30th of December last. The principal vocalists on the first occasion were Mesdames Sinico and Viardot-Garcia (the latter of whom has not been heard in this country for some years), Mr. Vernon Rigby, and Signor Foli. At the repetition of the oratorio in the following week, Mr. Santley replaced Signor Foli, the rest of the cast being unchanged.

On the 20th of January *Elijah* was given, the principal soloists being Miss Edith Wynne, Miss Julia Elton, Herr Nordblom, and Mr. Santley, the last-named probably the best representative of the Prophet now before the public. The ladies are both well known as able exponents of the highest class of music. Herr Nordblom sang the tenor solos allotted to him with care and taste. The band and chorus, under the direction of Sir Michael Costa, were as good in these concerts as they almost invariably show themselves.

MONDAY POPULAR CONCERTS.

THE first concert after Christmas (on the 9th of January) was signalled by the re-appearance of Madame Szarvady (better known to the musical public as Madlle. Wilhelmina Clauss) and Signor Sivi. It is now many years since the former appeared in this country, and earned a great reputation as a pianist and an able exponent of the highest order of classical music. She has returned with undiminished powers, which were fully appreciated by the connoisseurs who frequent the Monday Popular Concerts. She selected for her solo Beethoven's sonata in C sharp minor (the so-called "Moonlight Sonata"), her execution of which, whether as regards mechanical accuracy or intellectual interpretation, left nothing to be desired. She also took the piano part in Schumann's superb quintet in E flat—one of its author's finest and most characteristic works. It speaks well for the growing appreciation of Schumann's music in this country, that never has the quintet been (to judge from its reception) so thoroughly enjoyed by the audience as on this occasion. A strong desire was manifested for the repetition both of the slow movement and the scherzo, but the encore was wisely declined by the performers. Signor Sivi played Beethoven's romance in F (originally written with orchestral accompaniments) in his well-known finished manner, and also led Mozart's quartet in G (No. 1 of the set dedicated to Haydn), being ably supported by Messrs. L. Ries, Strauss, and Piatti; the four gentlemen also joined Madame Szarvady in the quintet. Herr Stockhausen was the vocalist, and Mr. Benedict, as usual, the accompanist.

On the following Monday (Jan. 16th) Madame Szarvady was again the pianist, and played Schumann's remarkable "Variations Symphoniques" in C sharp minor—a work, like most of its author's more important compositions for the piano, of great individuality, and of no ordinary difficulty. She also played with Madame Norman-Neruda Mozart's sonata in F (with the variations) for piano and violin. The remaining instrumental pieces were Mendelssohn's piano quartet in B minor, Op. 3, and Haydn's string quartet in D minor, Op. 76. Madame Neruda led the quartet, the other stringed instruments being taken by Messrs. L. Ries, Strauss, and Piatti. Herr Stockhausen was again the vocalist.

We have only space to add that at the concert on the 23rd, the chief items of the programme were Schubert's quartet in A minor (Op. 29), Mendelssohn's great fantasia for piano solo, Beethoven's trio in C minor (Op. 1, No. 3), and violoncello solos by Bach. Miss Agnes Zimmermann (whom we always hear with pleasure) was the pianist, and Madame Norman-Neruda again the first violin, the remaining parts of the quartet being filled as usual.

CRYSTAL PALACE SATURDAY CONCERTS.

THE first Concert of the second series for the present winter was given on Jan. 21st, when the principal instrumental piece was Schubert's unfinished symphony in B minor. This work, undoubtedly one of the most fascinating and poetical of its author's compositions has, as many of our readers will be aware, been only recently rescued from obscurity. It was published by Spina, of Vienna, in the spring of 1867, and was first played in this country at the Crystal Palace, on the 6th of April of the same year. We may safely say that a finer performance of it has never been heard than the one now under notice. The attention to every mark of

expression and phrasing by the whole orchestra was faultless, and the exquisite solos for the wind instruments in the *Andante con moto*, left absolutely nothing to desire, either in tone or style. The instrumental soloist was Madame Norman-Neruda, who gave a most admirable rendering of Mendelssohn's only concerto for the violin. Her performance of the slow movement was particularly remarkable for the beauty of its *cantabile* playing, and for its expression—genuine and artistic, yet without the slightest touch of exaggeration. The overtures to *Medea* and *Guillaume Tell*, which began and closed the concert, were both played to perfection. The vocalists were Mdle. Corani and Herr Stockhausen.

On the following Saturday (the 28th) Mendelssohn's Italian Symphony, and a concerto of Mozart's, played by Mr. Charles Hallé, were the principal pieces performed. We shall give particulars in our next number.

MONTHLY POPULAR CONCERTS, BRIXTON.

The fourth concert of this series took place on the 17th ult., when a specially interesting programme was provided by the director, Mr. Ridley Prentice. It opened with Schubert's lovely trio in B flat, Op. 99, to which full justice was done by Messrs. Henry Holmes, Piatti, and Ridley Prentice. A most praiseworthy feature in the programme was a performance by Messrs. Henry Holmes and Prentice of Mr. Walter Macfarren's sonata in F, for piano and violin. It is probably because of the too infrequent opportunities of performance that so few classical works are produced by English musicians. Mr. Prentice had already, at his first concert, been enterprising enough to perform Lady Thompson's trio in D minor, and the favourable reception awarded, both to that work and to the sonata on the present occasion, will, we hope, encourage him to take further steps in the bringing forward of native talent. Mr. Macfarren's work is in four movements, written in strictly classical form, and showing not merely a practised hand, but considerable resource both of melody and development. The second movement, a romance in A major, is perhaps the most original and striking portion of the work; but the whole sonata may be commended as well worthy of a hearing. On this occasion it was admirably played. The same may be said of Mendelssohn's well-known sonata in D, for piano and violoncello, which followed, in which Mr. Prentice secured the invaluable co-operation of Signor Piatti. The last piece in the programme was Beethoven's "Sonate Pathétique," admirably played by Mr. Prentice, whom we cannot praise better than by saying that his performance throughout the evening was worthy of his coadjutors. The vocalist was Madame Dowland, who in the music allotted to her displayed a charming and sympathetic voice, and a cultivated and musician-like style. The concert was well attended.

BALLAD CONCERTS, ST. JAMES'S HALL.

MR. BOOSEY has been giving on successive Wednesdays a new series of these highly popular entertainments, and by a judicious admixture in the programmes of things new and old, as well as by securing the services of many of our principal public performers, has made them thoroughly attractive. There are thousands who would never go to St. James's Hall to hear a quartet or a sonata, that can thoroughly appreciate a "good old song;" and for this numerous class the Ballad Concerts supply exactly what they like. Out of the six advertised, four have already taken place; the remainder will be given this month.

ITALIAN OPERA BUFFA COMPANY.

As announced in our last number, the above company commenced its season of performances on the 2nd of January, at the Lyceum Theatre—a house much better suited for the lighter class of operas than the larger buildings of Covent Garden or Drury Lane. The singers engaged are mostly very good; though, as far as we can judge at present, there is no one member of the company likely to become a star of the very first magnitude in the musical world. Madlle. Verali has a very agreeable and flexible mezzo-soprano voice, and sings in an artistic manner. Madlle. Brusa, Madlle. Colombo, and Madlle. Calisto can also be commended; as may Signori Piccoli, Torelli, and Rocca. Signor Borella is a most efficient buffo singer, and likely to be a popular favourite. The orchestra and chorus are both well up to the mark; and the conductor, Signor Tito Mattei (hitherto chiefly known as a brilliant pianist), displays considerable qualifications for his office.

The work selected for the opening night was Rossini's *L'Italiana in Algeri*, a good example of its composer's lighter style, though by no means equal to *Il Barbiere*, which was written three years afterwards. To *L'Italiana* succeeded *Il Barbiere* and *L'Elisir d'*

Amore, and on the 17th the first important promise of the prospectus was redeemed by the production of Signor Bottesini's new opera, *Ali Baba*. Without being able to call this a great or very original work, we can credit it with much pleasing and lively melody, and considerable dramatic feeling. Signor Bottesini also writes very effectively and gratefully for the voice. The opera was very favourably received, and the performance (which was conducted by the composer) did full justice to the music.

On the 24th Ricci's lively opera, *Crispino e la Comare*, was produced, the principal part being sung by Madlle. Colombo.

Musical Notes.

MADAME SCHUMANN announces two recitals of pianoforte music, to be given at St. James's Hall, on the 1st and 8th of the present month.

MR. BARNBY'S Oratorio Concerts are to be resumed on the 15th instant, when Bach's *Passion according to Matthew* is to be performed.

MR. JOSEPH SURMAN, the founder, and for many years the conductor of the Sacred Harmonic Society, died on the 20th ult.

VIOLIN players will be interested to know that very effective arrangements for a string quartet of Mendelssohn's Overtures have lately been published by Breitkopf and Härtel of Leipzig.

HERR ANTON RUBINSTEIN, the renowned pianist, has been giving two concerts with brilliant success at Odessa.

ALEXIS LYOFF, the composer of the well-known Russian national hymn, died at Kowno on the 28th of December last, at the age of 71.

MR. THAYER has lately completed the second volume of his great "Life of Beethoven."

WAGNER's music seems to be making its way even in Italy. The "Società Lirica" of Florence is preparing a performance of portions of the *Lohengrin*.

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MARCH 1, 1871.

THE PROGRESS OF MUSIC AS AN ART.

If the public of the present day could only be convinced that art in its very nature is progressive, the tendency which now exists among us to depreciate the works of great modern artists would soon diminish, if not disappear. We should be wrong, however, if we were to assert that this disposition to depreciate what is new is peculiar to the present time, or is confined to art in this or any past age. But it is not now our object to deal with this tendency in a general way; we mean to limit our remarks to its effects upon art, and chiefly upon music. As regards the sister arts of painting and poetry, the tendency to depreciate is more comparative than positive: it extols the old at the expense of the new, thus increasing the distance, so to speak, between them. But in music it is *positive* as well as *comparative* in its denunciations. We shall take these two points and examine them, in order, as we hope, to prove how inimical they both are to true progress.

Firstly, comparative disparagement. When a new composer enters the field of criticism, probably the first enemy he will have to encounter will be comparison with another and older writer. He will most likely have put himself in the way of this enemy, by having adopted either the school or the style of this other composer. "Plagiarist" will in all likelihood be the title applied to him. In the early part of his career, even the great Beethoven laid himself open to these criticisms. But by degrees his great genius worked out its own original and grand style, and eclipsed his earlier productions. He had also to deal with a nation which, at all events by its acts, encourages the young composer of promise, and does not indulge to such an extent as we do in comparative disparagement. But there is another and still more unjust comparison brought to bear on composers, and that too on the greatest, more than on the least. It is that of comparing those of different schools with each other, and especially the old with the modern, to the disadvantage of the latter. As an example let us take the *Messiah* of Handel and the *Elijah* of Mendelssohn—the former essentially ideal in its form and argument, the latter as essentially real and dramatic—and see how they are treated by modern critics. "The *Elijah* is very beautiful," say they, "but then the idea of preferring it to the *Messiah*!" Consider that some minds may be more fitted to admire a dramatic reality, while others are more capable of appreciating the ideal; and therefore that each work, in its own school, may be equally good. But comparison is also applied to works of the same nature, even though the composers be for the most part of different schools: for instance, to the "Why do the Nations" in the *Messiah*, and "Is not his Word" in the *Elijah*, both being of much the same style. Public criticism will say, simply because Handel has written "Why do the Nations," that it is a far finer piece than "Is not his Word,"

whereas if Mendelssohn had written it instead of Handel, it would in all probability have been said, that both its form and realisation of ideas were behind his age. Yet this criticism would not disparage Handel in any way, for in his age "Why do the Nations" was certainly as wonderful, indeed far more so, than Mendelssohn's song is in ours. But if art is really progressing, it would be utterly contradictory to all reason to say that Mendelssohn's song is not an advance on Handel's. In like manner we might speak of other parts of the *Messiah* and the *Elijah*.

We now come to consider, secondly, what we have already called positive disparagement. The most common form of this is prejudice, and a very strong and stubborn enemy to the composer this is; in fact, none more so. This prejudice most commonly has its root in ignorance of the work it disparages. There is a modern composer, whose music has been met in this country with more opposition than any of the writers of the present day, and is still so to a great extent; that composer is Robert Schumann. Against him people are prejudiced because they are ignorant, and ignorant because they are prejudiced. Let us hasten to do away with this ignorance, and thus remove the prejudice, which hinders us from rendering to such a man the homage of our just appreciation. One who scorned all the applause and popularity which he might easily have gained, in order to be a true benefactor to the art of music; a man whose poetry of feeling was unsurpassed, and whose enthusiasm was as vast as it was real; this is the man whom we in England, we, the so-called patrons of the arts, have allowed to be passed over in silence or contempt, and the majority of whose works are still untried, except by his few admirers. A noble return, truly, to the memory of one who sacrificed his popularity to further the progress of his art! And furthered it he has, let his enemies (if they can be so called who condemn him in ignorance) say what they will. Bach was not understood in his own day, nor is he yet; Beethoven was not; nor is Schumann now. And why? Because to each the object of his life was the improvement of his art. And the reason of this is not far to seek. The greater the advance made by any artist, the less possible is it that he can be duly appreciated by contemporary minds. He is in advance of his age, and education and training must bring the world's mind up to his level, before his merits can be appreciated. If we look into the past, we see that each succeeding generation is educated up to the standard left by the advance of that which is passing away. The genius of the past age sows the seed for the progress of the future. The natural result of this is an opposition to improvement, which has manifested itself in every age, not only in music, but also in every department of art and science. But advance in the enlightenment of each succeeding age ought to make it more willing, as well as more able, to appreciate living genius. Let us who boast of our progress give evidence that it is no vain boast, but a reality, by appreciating the genius that may be working in our midst, and not require that a generation should pass away before the great works of this present genius should reap their well-earned honours. The greatest nation of artists has said that "in art, improvements must ever prevail." Let not the greatest nation of art's patrons seek to disprove the assertion.

FRANZ SCHUBERT'S MASSES.

BY EBENEZER PROUT, B.A.

(Continued from page 16.)

2. THE MASS IN G.

SCHUBERT'S second mass, like his first, was written for his own parish church of Lichtenthal; but unlike the first, it appears to have been designed for the ordinary service, and not for a special festival. This is evident from the smallness of the orchestra for which it was composed, which consists only of a stringed quartet, with two trumpets, drums, and organ. Several of the movements are accompanied by strings only. It was written in March, 1815, and was specially intended for his fellow-pupils under Holzer, who (as mentioned in noticing the mass in F) was his instructor in singing. As an example of the ingenious treatment of a small orchestra, and the skill with which a few instruments can be made to do duty for many, this mass may pair off with those which Mozart wrote for Salzburg.

The "Kyrie" of the mass in G (G major, $\frac{3}{4}$, andante con moto, 99 bars) opens with a theme of extreme simplicity for the chorus, accompanied by the strings in unison. The trumpets and drums are not used in the movement, and indeed would have been out of keeping with the character of the music. The first eight bars are as follow:—

Five bars later follows a cadence in D, and after two bars of symphony the first four bars are repeated; but instead of continuing the phrase as before, the author modulates with surprising beauty of effect into A minor, in which key, after two more bars of interlude, the "Christe" begins as a soprano solo—

The effect of the pizzicato of the basses in this place is characteristic of Schubert, and recalls the similar employment of the double bass in the first allegro of his piano-forte quintet. The music is continued in the same strain for sixteen bars, when the chorus enters, and through beautiful modulations, which unfortunately space forbids quoting, finally settles down calmly on a dominant seventh on D. The return to the first theme is so charming that we must find room for it.

In the next bar the opening subject returns, and the first sixteen bars are repeated without change, and are followed by a full cadence in the key of G. As if, however, the composer were in love with his music (as well he might be) and could not bring it to an end, he prolongs the final close, by means of a pedal point of great beauty, for eight bars more, finishing, as in the mass in F, *pianissimo*. A quiet devotional spirit breathes through the whole of this "Kyrie." One can feel quite sure that the author threw his whole soul into the music, and, if a conjecture may be hazarded from the unity of the whole, it was probably thrown off with that rapidity of production which was one of Schubert's most striking peculiarities. The whole of the mass, indeed, was written in six days.

The "Gloria" (D major, $\frac{2}{4}$, allegro maestoso, 86 bars) is remarkable for its conciseness, being in one movement without change of tempo throughout. But though so short, the stamp of genius is impressed on every page. By the frequent use of "double string" notes and chords for the stringed band, a surprising fullness and richness of effect is obtained; so much so, indeed, that it is doubtful if any one hearing the mass with orchestral accompaniment would notice the absence of the usual wind-instruments at all, unless his attention had been previously called to it. The trumpets and drums, though treated in the conventional manner, and not with the novelty of effect to be met with in Schubert's later works, give great brilliancy to the whole. The first entry of the voices on the chord of $\frac{3}{4}$, instead of on the common chord, at once arrests attention—

At the word "pax" ("et in terra pax") the chorus subsides to a *piano*, with a moving accompaniment for the violins in octaves, proceeding to a half-close on A. It is curious that the following words, "Laudamus te," &c., seldom seem to have inspired Schubert with any great ideas. Except in his last mass in E flat, his setting of these words is always trite and commonplace. The progression of chords at this point in the work under notice is identical with that in the mass in B flat, which will next come under review. The violin accompaniments are brilliant and spirited, but the phrase itself is "as old as Adam." Ample amends are made, however, in the passage that follows—a lovely pedal point *piano*, at the words "Gratias agimus," succeeded by the subjoined bold and forcible setting of the "Domine Deus:"—

Do - - - mi - ne, De - - - us, Rex
Bassi (Va. all 8va.)
(Orch. sim.)
coe - les - tis, De - us pa - ter om - ni - po - tens.

To save space, the accompaniments are omitted after the first three bars. At the fifth bar of the above extract the first violins take up the scales instead of the basses, while the other strings play a tremolo in unison with the voices, the trumpets and drums marking the rhythm throughout the phrase. Four bars more, on the chord of E major, lead to a pause, followed by a passage in which the soprano and bass voices *sol*, are joined by the alto and tenor *tutti*—a combination which, as far as I am aware, is not to be met with in any other work. And here is an appropriate place to remark on the carelessness with which Schubert treats his words. In not a single one of his masses are the whole of the words properly set to music. In the "Gloria" now under notice, the words "Qui sedes ad dexteram Patris," are omitted altogether; and in all his masses, excepting that in F, absolute nonsense is made of one passage of the "Credo" by the omission of the words "Et expecto resurrectionem;" which omission makes the context read "Confiteor unum baptisma in remissionem peccatorum mortuorum"—that is, "I confess one baptism for the remission of dead sins." But to return to this movement: at the "Quoniam" the theme of the "Gloria" is resumed, but only for four bars, and from this point our author appears to have hastened to his close. There is no fugue here, as is so usual at the end of this portion of the mass, but instead a very brilliant coda, with massive chords for the voices, and grand sweeping arpeggios for the orchestra, somewhat in the style of the "Credo" of Beethoven's mass in C, though not at all imitated from it. And then, most curiously, after a remarkably effective and vigorous passage, Schubert finishes the whole movement in the following singularly unsatisfactory and uncomfortable manner—

Cum sanc - to spir - ri - tu in glo - ri - a De - i
pa - tris, A - - - - - men.

Undoubtedly such a close is original. Whether it is equally pleasing, is at least an open question.

The "Credo" (G major, allegro moderato, 188 bars) is by far the longest portion of the mass. Like the "Gloria" it is in one movement throughout. The greater part of it is accompanied merely by the strings, without even the organ. In its general character it resembles the "Credo" of the mass in F. Singularly enough, the opening bars are identical with that in melody, though the difference in rhythm and accompaniment would easily cause the similarity to escape notice. It begins thus—

Cre - do in u - - num De - - - - - um,
Pa - trem om - ni - po - tent - - - - - em, &c.

While the basses march along with their stately progression of *staccato* crotchets, the other parts of the quartet play sustained notes in unison with the voices. The music is continued in the same style; and at the 49th bar, at the words "Qui propter nos homines," the figure of crotchets is taken up by the violins in octaves, but *legato* instead of *staccato*. At the "Crucifixus" the moving figure is given to the whole string band *forte* in unisons and octaves, while the voices, in B minor, declaim the words in long holding notes, affording a bold contrast to what has preceded, and thus avoiding the monotony which would have been produced by too long an adherence to one model. At the "Et resurrexit" the music modulates to D major (*fortissimo*) and the trumpets, drums, and organ are brought in for the first time. Not for long, however, does the composer use all his resources. At the "Credo in Spiritum sanctum," the first subject returns, and from this point all the instruments except the strings are silent till the end of the movement. The effect of the whole "Credo" is solemn and impressive. Schubert evidently felt that in rehearsing the articles of faith, seriousness was the appropriate state of mind; and there is more solemnity in the "Credos" of his masses in F, G, and E flat, than in any others with which I am acquainted. Surely such a rendering of the words is

more suitable to the subject than the choruses to be found at this point in Haydn's and Mozart's masses.

It is curious that both in this mass, and in the one in F, no importance is given to the "Et incarnatus," which in most masses is treated as a separate movement, and in many is one of the most striking portions of the whole. One has only to recall the setting of these words in Haydn's first or third mass to be struck with the difference.

The "Sanctus" (D major, C , adagio maestoso, 9 bars; "Osanna," allegro, $\frac{3}{4}$, 28 bars) opens in a bold and striking manner; the voices entering, as in the "Gloria," on the chord of $\frac{3}{4}$, but this time on a C in the bass. The accompaniment, with its full chords and widespread harmonies, gives quite the effect of a large orchestra. At the words "Pleni sunt coeli," the music suddenly modulates into the key of B flat, returning, in the last bar of the adagio, through the chord of the extreme sharp sixth to the dominant of the original key. A short *fugato* "Osanna" succeeds, of no particular interest or originality, though the coda with which it finishes is brilliant and effective. The "Benedictus," (G major, $\frac{6}{8}$, 54 bars) is one of the finest inspirations of the whole work, and is a worthy companion to the same movement in the mass in F, which in its construction it much resembles. It is a lovely canon for soprano, tenor, and bass *solis*, accompanied only by the strings. After three bars of prelude for the orchestra, the following theme is announced by the soprano:—

Soprano Solo.

Be-ne-dict-us qui ve-nit in no-mi-ne Do-mi-ni,
 be-ne-dict-us qui ve-nit in no-mi-ne Do-mi-ni,
 be-ne-dict-us qui ve-nit in no-mi-ne Do-mi-ni,
 qui ve-nit in no-mi-ne Do-mi-ni, &c.

As in the mass in F, the accompaniment is varied as each additional voice enters—the soprano solo just quoted being simply accompanied in quavers; then when the second voice (the tenor) enters, a figure of semiquavers is given alternately to the first violins and basses, while the other parts fill up the harmony with iterated notes; and on the entry of the bass, triplets are introduced into the middle parts, while the first violins and basses continue their semiquaver figure, as before. The canon is strictly maintained by the voices to the end of the movement; and the melodious way in which the other two voices twine round and interlace with the principal subject is worthy of the highest admiration. A repetition of the "Osanna" already mentioned brings this portion of the mass to a close.

The "Agnus Dei" (E minor, C , lento, 44 bars) is the shortest, and most assuredly one of the finest and most impressive portions of the mass. The deepest melancholy pervades the opening. After a symphony of five bars, in which the melody is given to the lower notes of the second violins, while the first violins have a moving

figure above in quavers and semiquavers, a soprano solo enters with the following pathetic theme:—

Ag-nus De-i, qui tol-lis, pec-ca-ta mun-di, &c.

After three bars more the chorus enters *pianissimo* in D major. The sudden change of key is beautifully expressive of the assurance that the prayer for mercy will not be in vain. The whole phrase for the chorus is so exquisite that room must be spared to give it in full:—

mi-se-re-re no-bis, mi-se-re-re no-bis, &c.

The first symphony is then repeated in the key of B minor, and the opening solo is given by the bass voice in the same key, followed by the choral phrase in A major. For the third time the opening subject recurs, again for the soprano, and now in the key of A minor, in which, as the melody lies wholly in the higher notes of the voice, additional pathos is given to it, and it becomes a cry of agony. But at the words "Dona nobis pacem," the music subsides into the key of G, and for the last time the choral phrase quoted above is repeated to these words; the last two bars being echoed, after the voices have ceased, on the lowest notes of the strings, still *pianissimo*; and in the most subdued yet most effective manner the mass concludes.

It seems impossible for any one acquainted with our author's masses to concur in the opinion of this one given by Kreissle von Hellborn in his *Life of Schubert* (English translation, vol. ii., pp. 240-242). He says among other things, "On the whole the noblest of Schubert's known masses is that in G." The inference is almost irresistible that the writer knew neither the mass in F nor that in E flat. If the "known" masses did not include these two, the judgment is correct enough; but most certainly the mass in question is equalled by that in F, while it is far surpassed by that in E flat. Then he talks of "the joyful 'Dona nobis,' and the concluding 'Kyrie' (!) The confusion here is inexplicable. There is no separate movement for the "Dona," and every one knows that a mass never concludes with a "Kyrie" at all. One can only wonder at the strange statement, and leave it unexplained.

A notice of this work would be incomplete without reference to the remarkable fraud practised in connection with it. Robert Führer, a composer and organist of Prague, who died a few years ago, had the unparalleled audacity to publish this mass as his own composition; and the parts used for preparing the score from which the quotations in this article have been taken bear his name on the title-

page. It seems almost incredible that such a deception could have been successfully carried out; and it gives a conclusive proof of the utter neglect of Schubert's more important compositions, that the imposition should only recently have been exposed.

TWO PUPILS OF CLEMENTI,

JOHN BAPTIST CRAMER AND JOHN FIELD.

Extracted from a Lecture at the South Kensington Museum.

By E. PAUER.

A UNIVERSAL favourite is John Baptist Cramer. Although born in Germany of German parents, he resided from childhood in England, and had adopted English manners so thoroughly that even his exterior was completely English. What added to it was his inability to speak his native tongue. His compositions are, so to speak, those of a gentleman. He always tells us agreeable things; the dress in which he presents his musical thoughts is clean, well made, and of the best material; he never offends our ear with harsh or ill-prepared changes. But what is the most important attribute of a real gentleman, Cramer possesses also in high degree—it is solidity and truthfulness. Our pulse will not beat more quickly when we hear Cramer's music, but we experience the sensation of a comfortable contentment, just as if we had to do with a thoroughly honourable man. We feel safe, and a certain friendship will soon attach us to him. Strange it is, that besides "Cramer's Studies"—a work known in every quarter of the globe—none of his other compositions are played. He published about 105 sonatas, concertos, &c.; but who hears of them? On examination we shall find that they contain much antiquated matter, and that it is not entirely the fault of the musical world that they have sunk into oblivion. We find that many a composer may be happy in the invention, and thoroughly successful in the construction of a smaller piece, but yet meet with little favour when attempting larger, broader forms. Such was the talent of Cramer. His studies are completeness itself; they are finished with every care, they are harmonious in all respects—in short, they are classical. He shows in them that he is well acquainted with Bach, Haydn, Mozart. Particularly happy he is in the legato style and in his part-writing. It is music which possesses the spontaneity of Haydn, the grace and charm of Mozart, and the solidity of Bach. Added to this is the consciousness of the great importance of technical execution, with which he seems to have been inspired by Clementi. Cramer possesses more refinement and warmth than Clementi. The latter was eminently clever, but, like almost all Italian instrumental writers, cold. Cramer is clever, and has the true South German feeling. Although a pupil of Clementi, he leans more towards Haydn and Mozart. Clementi added to the great progress which pianoforte music made by Mozart, the brilliancy and charm of technical execution. Cramer, imbibing Mozartish notions, followed Clementi's direction, but refined it; he possessed eminently the quality of blending and amalgamating the merits of both.

With Beethoven Cramer could never be compared; he has nothing whatever in common with that mighty genius. Beethoven stands out quite alone in the history of pianoforte music. It might be said that "Cramer's Studies" represent the process of purification of technical execution up to the time of Clementi. Whilst Clementi is sometimes rough, uncouth in the studies of the "Gradus ad Parnassum," Cramer polishes off every little edge,

smooths all roughness, and gives such an agreeable lustre to it, that the ear is pleased in listening to those harmonious sounds. Cramer profited by the steady improvements of the English piano. The more sonorous its tone became, the deeper the fall of its key, the greater invitation it held out to that highest beauty of pianoforte playing—the legato. Judging from his compositions, Cramer's manner of playing must have been the perfection of evenness and elegance; his phrasing must have been eminently refined; there must have been a prevailing distinctness; his fortissimo could never have been disagreeable; in short, it was doubtless the performance of a perfect virtuoso, combined with all the experience of a sound musician.

Another pupil of Clementi was John Field, an Irishman by birth. He was the inventor of the pieces called "Nocturnes." As composer he cannot be compared with Cramer, as he remained always a *naturalist*. The charm which his writings possess emanates entirely and solely from his natural talent and feeling. Whenever, as in his Concertos, he attempts a higher flight, he is unsuccessful in the extreme, and his music becomes uninteresting and shallow; it is even monotonous. Not so in his Nocturnes. Nothing has been written more simple, unaffected, tender, naïve, and intrinsically charming than these little pieces. They are short poems; they impress us with the charms of a pure, simple girl. They are unique. What stuff has been written under the name of Nocturne! what a quantity of nonsense has been covered with that elastic title!

To Field we owe, by the invention of these Nocturnes, the adaptation of smaller forms to a musical piece. Hitherto only Rondos were the shortest pieces. From these Nocturnes may be traced the Impromptus, Morceaux caractéristiques, Romanzas, &c., with which our libraries are now filled.

With regard to Field's performance, I ought to mention that he adopted another way of holding the fingers. We have seen that Bach and Mozart held the fingers in a bent, semicircular manner. Field held them perpendicularly, and yet the tone he produced is said to have been marvellously rich and singing; the fullness and the great amount of gradation he was able to give to it, is stated to have delighted every one. Remarkable, too, was the picturesque disposition of light and shade, the perfect clearness of his playing, and the deep expression he gave to all his melodies. It must be admitted that such qualities united in one person constitute perfection, and it may be taken for granted that he was one of the greatest players that ever lived. Equally astonishing was his quiet repose when seated at the instrument. This calmness, which besides Field, Bach, Mozart, and Hummel possessed, is a good quality not sufficiently retained in later periods. But let us be just: the technical execution of a Liszt or Thalberg could not admit of such absolute immovability.

ON THE BEATS OF IMPERFECT CONCORDS.

By W. S. B. WOOLHOUSE, F.R.A.S., ETC.

(Continued from page 19.)

THE mathematical theory of sub-harmonics, and of the beats of imperfect concords, is briefly comprehended in what has already been given, and some of the practical applications of the same will disclose properties and relations that may not be devoid of interest to musicians.

Perhaps the most simple relation is that which subsists between the numbers of beats of two concords that constitute a true octave. If $\frac{m}{n}$ be the numerical fraction

that denotes the concord of the lower interval when perfect, and $\frac{m}{n}$ the fraction which appertains to the upper interval: then, since the two intervals make up a true octave, the two fractions when multiplied together must give $\frac{1}{2}$; that is, $\frac{m}{n} \times \frac{m_1}{n_1} = \frac{1}{2}$. The fraction $\frac{m_1}{n_1}$ is therefore

$$\text{identical with } \frac{n}{2m} \text{ when } n \text{ is odd,}$$

$$" " \frac{n}{m} " " n \text{ is even.}$$

Let P, Q, 2P denote the respective numbers of vibrations per second of the three notes; then according to the rule established in the former part of this paper, the number of beats of the lower interval, in one second, is

$$\beta = m Q - n P \dots (A).$$

Also, from what precedes, the corresponding number of beats in respect of the upper interval is,

$$\text{when } n \text{ is odd, } \beta_1 = n \times 2 P - 2 m \times Q;$$

$$" n \text{ is even, } \beta_1 = \frac{1}{2} n \times 2 P - m \times Q.$$

It thus appears that

$$\text{when } n \text{ is odd, } \beta_1 = 2 \beta;$$

$$" n \text{ is even, } \beta_1 = \beta.$$

On examining the numerical fractions $\frac{m}{n}$ for the various intervals, as stated at the commencement of this paper, in the last number, it will be perceived that the denominator n is odd for all the *major*, and even for the *minor* intervals, provided only that the fourth be considered as a minor, and the fifth as a major interval.

Hence the following property:—

When a perfect octave is divided anyhow into two consonant intervals by the insertion of an intermediate note that has been slightly tempered, if the lower concord be a minor interval, the upper and lower concords will beat at precisely the same rate; but if the lower interval be major, the upper concord will beat at double the rate of the lower.

In the examples annexed, which are according to the scale of equal temperament, or scale of equal semitones, before stated, the beats of the upper concords are placed above, and those of the lower concords are placed below.



By the aid of the above simple property, octaves may be tuned on a stop of organ pipes with perhaps greater accuracy than by the unassisted ear. It is also evident that a unison may be similarly tuned to great nicety by making the two notes separately to beat at exactly the same rate when sounded in combination with another given note.

Consider now, more generally, a triad of notes of which the numbers of vibrations per second are respectively denoted by P, Q, R. Let the triad be supposed to consist of consonant intervals slightly augmented or diminished, according to any approximate system of temperament. The fractions $\frac{P}{Q}, \frac{Q}{R}, \frac{R}{P}$ are those of the three tempered intervals indicated by the respective pairs of notes. Let $\frac{m}{n}, \frac{m_1}{n_1}, \frac{m_2}{n_2}$ be the simple fractions which denote the corresponding intervals when perfect. Then, by the rule before referred to, the numbers of beats per second of the three intervals are

$$\beta = m Q - n P,$$

$$\beta_1 = m_1 R - n_1 Q,$$

$$\beta_2 = m_2 R - n_2 P;$$

assuming here that the number β is + when an interval

is tempered \sharp , and — when it is tempered \flat . Also, as the third interval comprises the two former, $\frac{m}{n} \frac{m_1}{n_1} = \frac{m_2}{n_2}$. From these algebraic equalities it is easy to deduce the relation

$$\beta_2 = \frac{m_1}{n_1} \beta + \frac{m_2}{n_2} \beta_1 \dots (B).$$

For any stated triad this relation may readily be set out numerically. As an example, take the triad of a common chord.

When the chord (or lower third) is *major*, the fractions $\frac{m}{n}, \frac{m_1}{n_1}, \frac{m_2}{n_2}$ are respectively $\frac{4}{5}, \frac{3}{4}, \frac{2}{3}$; and the relation amongst the beats is

$$\beta_2 = \frac{3}{4} \beta + \frac{2}{3} \beta_1$$

$$\text{or, } 5 \beta_2 = 3 \beta + 2 \beta_1.$$

When the chord (or lower third) is *minor*, the values of $\frac{m}{n}, \frac{m_1}{n_1}, \frac{m_2}{n_2}$ are respectively $\frac{3}{4}, \frac{4}{5}, \frac{2}{3}$; and the preceding formula gives

$$\beta_2 = \frac{1}{2} \beta + \frac{1}{3} \beta_1$$

$$\text{or, } 2 \beta_2 = \beta + \beta_1.$$

Now, in the musical scale the temperaments of the intervals of a major third, minor third, and fifth are respectively \sharp, \flat, \flat , and the corresponding values of β are therefore affected by the signs +, —, —. Hence the relations amongst the beats may be thus expressed:—

In the case of a *major triad*, twice the beats of the minor third exceed three times the beats of the major third by five times the beats of the fifth.

In the case of a *minor triad*, the beats of the minor third exceed those of the major third by twice the beats of the fifth.

Professor de Morgan announced these last-mentioned properties in an interesting memoir "On the Beats of Imperfect Consonances," given in Vol. X. of the Transactions of the Cambridge Philosophical Society.

Foreign Correspondence.

MUSIC IN NORTH GERMANY.

(FROM OUR SPECIAL CORRESPONDENT.)

LEIPZIG, February, 1871.

THE most conspicuous musical event during the last half of December, 1870, was the Beethoven Festival. On this occasion Leipzig has proved itself to be the true musical metropolis of Germany. All the leading men of our musical world combined to arrange a festival, alike imposing through the selection of works worthy of the greatest of German masters, and through the care bestowed on their preparing them for performance. The result of their labours was truly grand. During a whole week we heard every evening the most important productions of Beethoven, from his different periods. The Riedel Society opened the ball on the 11th of December, with a performance of the *Missa Solennis*, in the Thomaskirche. Considering the very difficult and exacting task for the chorus, the performance may be called an excellent one; soli and orchestra alike worthily assisting it. The greatest praise by far is merited by the two evenings of the Gewandhaus, on the 13th and 15th of December. The first brought chamber compositions, selected from the three different periods of Beethoven—viz., the sonata for piano and violin, in G major (Op. 30, No. 3); quartett for string instruments, in C sharp minor (Op. 131); sonata for pianoforte, E minor (Op. 90); and Septett (Op. 20). The performance of all these works was a thoroughly finished one. Herr Reinecke was at the pianoforte; the other instruments were in the hands of David, Roentgen (violin), Herman (tenor), Hegar (vio-

loncello), Storch (double bass), Landgraf (clarinet), Gumpert (horn), and Weissenborn (bassoon).

The ninth concert of the Gewandhaus, on the 15th of December, brought forward also only works by Beethoven, of which we will only mention the triple-concerto and the 9th Symphony, the rendering of both being in every respect successful. The three solo parts in the concerto were taken by Messrs. Reinecke, David, and Hegar.

The managers of our theatre have contributed in a highly creditable manner to the Beethoven Festival. On the 12th of December, Goethe's *Egmont*, with Beethoven's incidental music, was performed. On the evening of the 14th the *Ruins of Athens*, and the ballet *The Men of Prometheus*, were put on the stage for the first time. The music of the last-named work offers but little of interest and importance; but in the finale of the ballet the theme of the last movement of the "Sinfonia Eroica" occurs, which was afterwards used by the master in the elaborate variations. The performance of the opera *Fidelio* on the 17th, the birthday of Beethoven, or, according to another version, the day of his christening, was preceded by the overture "Leonora, No. 1." After this a prologue followed, then the overture in E, succeeded by the opera. The overture "Leonora, No. 3," formed a worthy conclusion of the whole.

In Berlin the festival was celebrated in the third Symphony Soirée of the Royal Chapel, by the performance of the two symphonies in A major and C minor. Taubert conducted these works on this evening. Joachim played Beethoven's violin concerto in unsurpassable perfection. A Quartet-soirée of Messrs. Joachim, Schiever, De Alma, and Muller brought the quartets in G major (Op. 18), F minor (Op. 95), and B flat major (Op. 130) as contributions to the Beethoven Festival.

Bremen, Dresden, Lübeck, Schwerin, like all other musical towns of Germany, vied with each other in giving concerts worthy of the jubilee. From the different programmes, I will only mention as the most important works the "Missa Solennis," the 9th Symphony, and *Fidelio*.

In the face of the continuous lamentations of certain critics who always complain of the unproductive Present, and who, measuring the achievements of our contemporaries by the last and most important creations of Beethoven, consider them discreditable, I can, just in looking at the last-named three great works, not abstain from the remark that even this greatest of heroes, in his first works, shows himself as an imitator of former masters. Only by degrees, in his later years, the full originality and strength of his genius comes to light. The same phenomenon we find in Cherubini, Glück, Spohr, Weber, Mendelssohn, and others. In judging of the first works of young authors, I think it, therefore, to be advisable to expect originality of ideas less than is mostly done.

From this point of view, the few new productions lately performed in the Gewandhaus deserve the acknowledgment that they are well-considered, industrious pieces, with all technical means well applied. This holds good also of a new symphony by a young Norwegian, Johann Svendsen, which was performed at the twelfth concert of the Gewandhaus, and the third soirée of the Royal Chapel in Dresden, and also a sonata for piano and violoncello (Op. 38) by Brahms. The latter we heard most excellently performed in a chamber-music soirée by Messrs. Reinecke and Hegar. A quartet movement (C minor) by F. Schubert, played on the same evening for the first time, proved itself to be a Torso worthy in every respect of the great master.

In the tenth concert of the Gewandhaus, we renewed the acquaintance of the excellent violin-player, Isidor Lotto. After an illness of several years, Herr Lotto appears now again before the German public. If ten years ago his technical execution was truly stupendous, it is now joined to a certainty like that of a finished vocalist, faultless purity of intonation, deeply-felt earnestness of interpretation, and an unexaggerated style. Herr Lotto played a pleasing concerto of his own, and a sonata ("Le Trille du Diable") by Tartini, and earned a most enthusiastic applause after his performances. Christmas songs, with chorus, by Praetorius and Leonhard Schröder, as also two very pretty quartets for mixed chorus by Reinecke, formed the vocal part of the concert. Robert Schumann's symphony in C major closed most fittingly the first half of the Gewandhaus Concerts.

The New Year's Concert brought us a guest whom we had learned to esteem last year in the Gewandhaus. It was the young pianist, Fräulein Emma Brandes, who played Schumann's piano concerto and Weber's Concertstück with the most highly-finished mechanism and natural grace. That most excellent artist of our opera stage, the distinguished baritone singer, Herr Gura, sang an air from *Heiling* by Marschner, and songs by Schumann. Weber's overture to *Euryanthe*, and Beethoven's C minor symphony, were played very effectively by the orchestra.

Of the greater works produced during January in the Gewandhaus, I have to mention Mendelssohn's music to *Midsummer Night's Dream*, and the "Sinfonia Eroica," as the most successful. After a long absence from Leipzig, the famous violoncello player, Herr Bernhard Cossmann, delighted us by his worthy performance of Schumann's concerto for violoncello, in the fourteenth concert of the Gewandhaus. His assistance, also, gave to the second chamber-music soirée in the Gewandhaus, on the 28th January, especial brilliancy.

The Leipzig Opera has latterly been in great activity. After the *Meistersinger*, we have had several important works of old masters, which have not been performed for a long time. *Idomeneus*, on Mozart's birthday, the 27th of January; Spohr's *Jessonda*, and Mozart's *Seraglio*. The operas named met with a warm reception by the public. At present our opera possesses in Frau Peschka-Leutner and Herr Gura two first-class artists; also the ladies, Mahlknecht and Borrée, as well as Herrn Krolopp and Schmidt, must be mentioned as conscientious and richly-gifted artists.

The opera in Berlin brought, besides repetitions of well-known operas, a classical work but seldom heard now-a-days, this was shortly before the end of the old year—Glück's *Iphigenie in Aulis* an excellent performance, in which Messrs. Betz (Agamemnon), Niemann (Achill), and the ladies Mallinger (Iphigenie) and Brandt (Klytemnaestra) took the most distinguished part. Among the large number of concerts in Berlin, I have to point out the interesting organ concert of Mr. George Carter, of London. Mr. Carter played a sonata by Ritter, the allegretto from Mendelssohn's "Hymn of Praise," variations by Thiele, and the A minor fugue by J. S. Bach, and showed himself one of the first of the now living organists. The hundredth concert of the Orchestra Society in Breslau was distinguished through the assistance of Madame Clara Schumann, who played her husband's A minor concerto and solo pieces (C sharp minor Impromptu by Chopin; "Le Lac," by Bennett; and Presto, Op. 16, by Mendelssohn) in her well-known unsurpassably beautiful style. In this concert Wagner's "Ritt der Walküre" was heard for the first time, without being appreciated by the public. In the following concert, on

the 23rd of January, Herr Lotto played the violin concerto mentioned above, the "Witches" variations, and the "Carnival of Venice," by Paganini. All the Breslau papers bring most abundant reports of the young artist's excellent performance, and of the enthusiastic reception he met with from the public. Of the Philharmonic concerts in Hamburg, the one on the 16th of December, the eve before the Beethoven Jubilee, is to be mentioned as the most successful in every respect. The orchestral works, "Leonora Overture," No. 3, and "Sinfonia Eroica," went well. The great feature of the evening was the performance, by Madame Clara Schumann, of the concerto in E flat major, and the C minor variations. Fräulein Brandt, from the Royal Opera in Berlin, sang the aria "Ah Perfido" and three Scotch songs with accompaniment of the pianoforte, violin, and violoncello. This excellent artist created a sensation by her beautiful voice, and by her truly expressive performance.

A few very pleasing new compositions are in the press, which in my next report I shall, very likely, have to mention as having been published. Finally, I have to draw attention to several works called forth by the Beethoven Festival, amongst which there are some of importance—e.g., "Ludwig van Beethoven, ein musikalisches Charakterbild, von G. Meusch." This excellent book is published by F. E. C. Leuckart, in Leipzig.

MUSIC IN VIENNA.

(FROM OUR SPECIAL CORRESPONDENT.)

VIENNA, 15th Feb., 1871.

IF not reminded by the many advertisements in large type and illuminated in gay colours, we should certainly be reminded by the very small number of concerts, that we live in the Carnival. In all there were two great concerts, two Quartett-soirées, and three private concerts since my last report. The programme of the sixth Philharmonic concert consisted of the overture to the opera *Der Wasserträger*, by Cherubini; a concerto for piano by Brahms; entracte and aria of Florestan from *Leonore*, by Beethoven; and the music of Mendelssohn's *Midsummer Night's Dream*. The aria of Florestan is taken from the first version of *Fidelio*, by Beethoven, entitled *Leonore*. The difference of both consists principally in the omitting of the allegro, in which Florestan suddenly is influenced by the hope of seeing his wife again. The aria, as it is, makes a great impression, and was well sung by Herr Walther, from the Opera. Next to this, the most interest was aroused by the concerto, which, though composed about ten years ago and published by Rieter-Biedermann, was never before performed in Vienna. The composer himself played the piano part. This work shows a development of grandeur which cannot fail to make a great impression. The broad and vigorous style of the first part is followed by an andante of the most noble poesy. The finale, in form of a rondo, is abounding in striking effects and in the art of counterpoint. The scoring is of high interest, and orchestra and piano alternate in a most artistic manner. The piano part is very difficult, and requires a first-rate master. The execution of this highly interesting composition was on both sides, orchestra and piano, exceedingly good, and created quite a sensation. Herr Brahms was recalled again and again, and so the issue was a favourable prognostic for Brahms' Requiem, which will be performed next month. The third Gesellschafts-concert was of a serious character, though we live in the days of valse and polkas. Opening with the overture to *King Stephen*, by Beethoven, the following compositions were by Bach and Handel.

Three professors of the Conservatoire performed the concerto for three pianos in D minor, by Bach, a composition in which vigour and majesty are combined in the most masterly way with all kinds of counterpoint. Mdme. Dustmann, from the Opera, sang an aria from the opera *Rodelinda*, by Handel, and then we had again Bach. It was for the first time in Vienna that the Magnificat in D major (in the arrangement by Robert Franz) was performed. It consists of twelve numbers—five airs, a duetto, a terzetto, and five choruses, which show in every bar the great Cantor of the Thomasschule, and remind us very often of the most sublime parts in the *Matthäus-Passion*. The choruses particularly are of vigorous invention, but short as the single numbers are, their execution is not easy, and requires a well-trained chorus. In the second Quartett-soirée of Hellmesberger, Haydn's quatuor in E major, Beethoven's trio, Op. 70, in D major, and his quatuor, Op. 135, were performed. The quatuor of Haydn is one of his finest, the adagio quite of a sublime character, menuetto and finale in Haydn's best florid style. The execution of Beethoven's quatuor is known as one of the best performances of these soirées. On the third evening we heard the sestetto in B flat major, Op. 18, by Brahms; a new trio in A minor, by Rubinstein; and the quintour in G minor by Mozart. The sestetto was received with immense applause, so much that the composer was forced to appear again and again with the executants, to be heartily welcomed. In Rubinstein's trio a wild character is predominant. The first part is feeble in invention; the scherzo is bright in colour; the andante is remarkable for its suave and melodious style; the finale abounds in difficult and bustling passages. The piano part, being very difficult, was well performed by Herr Door, professor of the Conservatoire. Herr Epstein, professor of the same institute, gave a concert with a fine programme: concerto by Handel; andante, with string-quartett accompaniments, by Field; the sonata in A minor by Schubert; and, lastly, variations for two pianos by Rudorff—the first piano by Frau Amalie Epstein, a very distinguished pianist. The reception of the whole concert, including the songs by Mdme. Anna Regan, was very flattering, Herr Epstein being a pianist of great reputation. Mdme. Anna Regan gave two concerts in the smaller concert-room of the Musikverein, and so, as the volume of her voice is likewise a small one, the effect was more to her advantage. The programme was adorned by the names of Scarlatti, Lotti, Bach, Glück, Beethoven, Mozart, Schubert, Mendelssohn, and Schumann. She was well received, being a tasteful singer. There are also to mention four lectures by Dr. L. Nohl, from Munich, on Haydn, Mozart, Beethoven, and Wagner. These lectures were in the well-known style of Nohl, making at least no impression on those who had once attended those discourses, as they offered nothing new. The assemblage was, therefore, a very small one.

Regarding the Opera, we had the first representation of three operas in the new Opera House—the *Fliegende Holländer*, *Lucia*, and *Rigoletto*. Wagner's opera was magnificently performed. First of all, the sea was astonishing. So very naturally the movement of the waves was imitated, that the sight alone was sufficient to cause sea-sickness; and still more wondrous was the agility with which the two vessels cut through the waves. But, to do justice, the singers, the chorus, and orchestra did their best. In particular, the rôles of the Dutchman and Senta, by Herr Beck and Frau Dustmann, were really artistic; Erik and Daland likewise being well performed by Dr. Gunz and Mayerhofer. In *Lucia*, Mdme. Mathilde Sessi sang for the first time in Vienna. She had a good reception, her voice not being of great volume, but well

in D minor
Op 15

from
Munich
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fitted for trills and passages—a lovely fioritura singer. Well as she was received in *Lucia*, she was less fortunate as Margarethe in *Faust*, as she wanted truth and depth of expression. Her representation of Gilda in *Rigoletto* was, again, of a better kind; the whole opera, with Walther, Beck, and Mayerhofer, making an exquisite ensemble. *Fra Diavolo*, well as it was performed, proved to the public again that the great Opera House is not the place for the opéra comique, the room being too large. All the finer effects are there lost. Dr. Gunz in the title rôle was sufficient; Mdle. Hauck, a striking Zerlina; Herr Mayerhofer, as Lord Cockburn, the real portrait of an English gentleman *en voyage* (at least, as the people generally has its own idea of a lord). For the next time we are promised the tenors Sontheim and Niemann as guests, and Herr Beetz, from Berlin, one of the best baritones in Germany. He is expected principally to sing the part of Hans Sachs in the *Meistersinger*. In March will be performed *Rienzi*, by Wagner, the first representation in Vienna. The old Opera House, which was already destined to be demolished, is on its way to become again the seat of the muses, this time the Burgtheater (for the drama) wandering to the deserted old place of the opera.

The large Theatre an der Wien, suburb Wieden, was crowded on the 10th of February by an immense number of visitors, to hear the first operetta of Johann Strauss, the famous composer of dance music. It was like a family festival in which every part of the population took an interest. The new operetta is entitled *Indigo and the Forty Thieves*. It is very probable that the subject is the same as the operetta *Ali Baba*, by Bottesini, now being represented at the Lyceum Theatre. The Thousand and One Nights were plundered for it, and amalgamated with scenes of a very local character, the whole libretto being very tedious and much too long. The music is that of a man who, for twenty and more years, has composed nothing but waltzes, polkas, and quadrilles; the whole, however, presented in a very insinuating manner. The operetta was performed exquisitely well, the decorations, *mise-en-scene*, and ballets presenting a combination of splendour. The applause was, on that evening, continuous; the composer, the directrix, Mdle. Geistering, the famous actress, and all the representatives of first rôles, called for again and again. The music-publisher, C. A. Spina, has bought the copyright of the music, and so it will not fail that "Indigo" and his thieves will make their way through the world as quickly as their fame.

A QUERY.

To the Editor of the MONTHLY MUSICAL RECORD.

SIR,—I shall be obliged if any of your readers can tell me of good music written to the *Hec Dies* and *Victima Paschali*. I know the settings of Nixon and Novello.—Yours faithfully,

H. A. W.

[Our columns are open for replies containing the desired information.—Ed. M. M. R.]

Reviews.

Die Loreley. Grosse Romantische Oper. Dichtung von EMANUEL GEIBEL; Musik von MAX BRUCH. Op. 16 (Loreley, Grand Romantic Opera. Poetry by EMANUEL GEIBEL; Music by MAX BRUCH. Op. 16). Full Score and Vocal Score. Breslau: F. E. C. Leuckart.

It is well known that Mendelssohn, at the time of his death, was engaged on the opera of *Loreley*. Three fragments of the unfinished work have been published, and performed. These are the "Ave Maria" and "Vintagers' Chorus" from the first act, and the grand finale to the same act—this last, one of the noblest and most

finished efforts of his genius. Those who have read his letters will also know how extremely fastidious he was about a libretto, and that it was not till after years of waiting that he found one to satisfy him. That which he ultimately selected is the same which Herr Bruch has set in the work now before us; and a better one has probably seldom been written. Whether from a poetic or dramatic point of view it is equally admirable; and, when it is considered what trash opera libretti mostly are, the composer may be esteemed fortunate to have such materials to work upon. But we cannot help thinking him a bold man, to have taken the book on which so great a composer had previously been engaged; for, in such a case, comparisons, however odious, are inevitable; and, if the truth must be spoken, Herr Bruch is no Mendelssohn. He is a most careful and painstaking writer; he has thorough mastery of artistic resources; his treatment, both of voices and instruments, is excellent; but the one thing needful—genius—is just the one thing lacking. Consequently, his music is continually on the point of being very fine, and yet never rising above a certain level. The great want of the whole opera is individuality of character. There is, perhaps, not one piece in it that contains a reminiscence of anything else; many of the separate movements are very good, but there is not, from first to last, one passage in the entire work which (to use Glück's phrase) "draws blood." There is nothing that reaches the heart, and therefore the impression left by the whole is one of heaviness. Such, at least, has been the effect on us of reading through the entire score of nearly 400 pages. Few things are more tiring (we had almost said "more exasperating") than to read through page after page of music which is never bad—with which there are no faults to find, but which pursues the even tenor of its way with ceaseless pertinacity. It is like listening to a perfectly orthodox sermon of about two hours' length, delivered in a somewhat monotonous voice, and without one gleam of eloquence to enliven it.

But now to specify some of the single pieces of the work. After a somewhat dry orchestral introduction, there comes a tenor air in A, the first movement of which, "Gewahrt' ich eine Jungfrau wunderhold," has a very pleasing cantabile melody, admirably supported by the orchestra. The *allegro agitato* which follows is also effective and dramatic, and the whole scene is one of the best numbers of the opera. Lenore's simple melody, "Seit ich von mir geschieden," which follows, is pretty, and leads to a very excellent duet for soprano and tenor, in two movements, the first full of tenderness and the second fiery and passionate. The "Ave Maria" which follows is not particularly striking, but Herr Bruch in this piece, as well as in the Vintagers' Chorus and the great finale, deserves credit for having avoided the least resemblance to Mendelssohn's setting of the same text. The scene which follows is full of spirit and vigour, and the Vintagers' Chorus (just referred to) is capitally written. The remainder of the act is of no special interest, but on the whole we consider this act by far the best of the four. Had the other three been at all equal to it, our judgment of the entire work would have been more favourable than it is.

The second act is entirely taken up by the great scene between Lenore and the Rhine Spirits—the same that Mendelssohn has set so wonderfully; and a comparison of the two settings brings out, in the clearest possible way, the difference between talent and genius. Every page of Mendelssohn's score glows with the "divine fire." Look, for instance, at the outburst of the chorus in A minor in the introduction, with the superb break into the major at the words "Doch bei Nacht, ohne Mond, ohne Stern," or at Lenore's passionate solo that follows, "Wehe, betrogen," or the outburst of reckless despair and resolution in her final air, "Wie ich den Schleier hier zerreisse." Herr Bruch's music, though not without dramatic feeling, is pitifully dull in comparison; and one can hardly help fancying that the very effort to steer clear of Mendelssohn, has cramped and fettered him in the composition of this—one of the driest portions of the whole opera. The third act, in which Lenore appears at the wedding feast of her faithless lover, and, by the supernatural aid of the Rhine Spirits, fascinates him away from his bride, offers a great opportunity to a composer of sufficient strength to grapple with the subject. We cannot say that, on the whole, the music is worthy of the situation, being mostly somewhat commonplace, and in some parts rather dry. But this act contains what, to our mind, is the gem of the whole opera—a charming cavatina for Bertha, "Komm, o Tod, des Tages Schwüle." For this movement we have nothing but praise. Melody, expression, and treatment are equally admirable, and the song might with advantage be introduced by some of our singers as a concert piece. Very good, too, is the solo for Lenore, "Führt mich zum Tode," which occurs in the finale; the setting of the closing words, "Und Einer, Einer weiss warum," is particularly happy. Unfortunately the other parts of the scene are of much inferior merit, and the interest awakened by these pieces is not sustained. In the fourth and last act the best piece is the opening chorus, "Wir bringen des Herbstes

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künstliche Gabe," which is very melodious, and well developed at considerable length. The pieces that follow it are mostly very dry. At the commencement of the last finale, the popular German song of "Loreley" ("Ich weiss nicht was soll es bedeuten") is introduced as a horn solo in the orchestral prelude with admirable effect, but the finale itself is tedious to the last degree; the treatment is good, but the subjects, with scarcely an exception, uninteresting.

From what we have already said our general opinion of the opera may be gathered; but, to sum it up in a few words, we may say that we consider it a carefully and thoughtfully written work, but one, unfortunately, in which we fail to find a trace of true genius from the first page to the last. In conclusion, we have only to add that the pianoforte arrangement of the vocal score, by the composer himself, is most effectively done, the instrumental points—according to the excellent practice which it is to be wished were more uniformly adopted—being indicated in the accompaniment.

Johann Sebastian Bach's Werke. Herausgegeben von der Bach-Gesellschaft. 18ter Jahrgang (J. S. Bach's Works. Published by the Bach-Society. 18th Year). Leipzig: Breitkopf und Härtel.

It is, we think, a matter for regret that the Bach Society will not, under any circumstances, sell single volumes of this most splendid edition of the works of the immortal composer; so that it is impossible at present to obtain any of the numerous pieces published only in this collection without an outlay of £18. The society, as many of our readers will know, was founded in 1850—the centenary of Bach's death—and since that time one volume of his works has been issued to subscribers yearly, or nearly so. Whether, considering the enormous number of his compositions, the edition is likely to be completed in the life-time of any of the present subscribers, is at least doubtful; but the musical world is under great obligations to the editors for the many masterpieces already brought to light. The volume now before us contains ten of the Church-Cantatas, and it is impossible to read them without being amazed, no less at the wonderful freshness of the melodies and fertility of musical invention, than at the extraordinary mastery of contrapuntal form that they reveal. Many of Bach's innovations are so bold that they must have made the hair of some of the old Leipzig musicians absolutely stand on end. Thus, in one chorus in the present volume ("Alles nur nach Gottes Willen") the voices close on a chord of the seventh, instead of a common chord, the resolution of the discord being effected by the orchestra. For fresh and flowing melody nothing can be finer than the chorus, "Die Himmel erzählen die Ehre Gottes," while, as examples of scientific writing, the opening choruses of the cantatas, "Ein feste Burg" and "Du sollst Gott deinen Herrn lieben," cannot be surpassed. The latter gives a remarkable instance of the rare skill with which the composer sought to throw every possible light on the subject he was treating. While the voices are singing the words "Thou shalt love the Lord thy God with all thy heart," &c., Bach, to remind his hearers of Christ's words, "On these two commandments hang all the law and the prophets," makes a solo trumpet, on its brilliant upper notes, mounting high above everything else, give out the old choral, "Dies sind die heiligen zehn Gebot" (These are the holy ten commandments), the basses and organ imitating the trumpet in a strict "canon in augmentation." Want of space forbids us to speak in more detail of this volume; we will merely add that as a splendid specimen of music-engraving it has never been surpassed, even by Messrs. Breitkopf and Härtel.

Quartett-Satz (C moll) für Zwei Violinen, Viola, und Violoncell, von FRANZ SCHUBERT. Nachgelassenes Werk. (Quartet Movement in C minor for two Violins, Viola, and Violoncello, by Franz Schubert. Posthumous Work). Score and Parts. Leipzig: Bartholf Senff.

MANY years will probably elapse before the whole of Schubert's compositions become known to the public. At least half of them still remain in manuscript, and those that are issued from time to time only whet the appetite of musicians for the rest. Herr Senff has done good service in engraving this exquisite piece. It is, unfortunately, only a fragment—the opening movement of an unfinished quartet, which, for some reason that we shall never know, the composer appears to have laid aside. It was composed in December, 1820, and, though unusually concise in form, and less developed than most of its author's instrumental works, is full of his own individuality. It is an *allegro assai* in 6-8 time, and commences with a theme of two bars, *pp*, for the first violin, which is taken up by the other instruments in succession, leading up by a very effective *crescendo* to a *fortissimo*. The second subject, in A flat, which follows, is in Schubert's happiest vein. Still more lovely,

if possible, is a melody in G major, which occurs near the close of the first part, and which is introduced in C toward the close of the movement. The whole piece reminds one a little, in its general effect, of the first *allegro* of the charming little sonata in A minor, Op. 164. We heartily recommend it to the notice of quartet-players. Some of our violinists might introduce it with advantage at their concerts. It has already been played in Germany with great success, and would be sure to meet with equal appreciation in this country.

Beethoven's Piano Sonatas. Edited by E. PAUER. 3 Vols. *Mozart's Sonatas.* Edited by E. PAUER. 1 Vol. Library Editions. London: Augener & Co.

THERE is, of course, no occasion to say one word about the sonatas of Beethoven and Mozart; nor, had this been merely an ordinary edition, would it have been needful to notice it in these columns. But those who may desire, either for their own libraries or for presentation, a really magnificent copy of these masterpieces, will thank us for directing their attention to these "Library Editions." They have been literally (to use a common phrase) "got up regardless of expense." Printed from plates engraved abroad in the best German style, and on the finest quality of paper, and being, moreover, handsomely bound, they surpass in beauty any edition we have yet seen, not excepting even the beautiful one of Beethoven's sonatas issued by Breitkopf and Härtel, in the complete collection of that composer's works published by them some six years since. The carefully-marked fingering added throughout, by so experienced a pianist as Herr Pauer, is also a valuable feature of this edition, which deserves a larger sale than, in these days of cheap music, we fear, it is likely to obtain.

Overtures, transcribed for the Piano, for Two and Four Hands. By E. PAUER. London: Augener and Co.

THE popularity of overtures as piano pieces, whether solos or duets, is easy to be understood. They are generally very intelligible, and for the most part contain plenty of melody—of a kind, too, which catches the ear and arrests the attention of many who would vote a sonata an unmitigated nuisance. Besides this, those who have heard the works in their original form on the orchestra, are glad to recall, however imperfectly, the impressions produced by the performance; and a conscientious transcription will give the leading features of the music with quite sufficient accuracy to effect this, though, of course, the colouring will be absent. A good arrangement of an orchestral work for the piano bears the same relation to the original that an engraving does to a painting—everything is there except the colour. The present series of arrangements by Herr Pauer (of which about twenty numbers are now issued, and which are still in the course of publication) is one of the best that has come under our notice. Of course, from the nature of things, the duet arrangements are, and must be, the more complete; but those for two hands are no less admirable in their way than those for four. The arranger has very wisely abstained from attempting to crowd into his pages the entire score; and he has shown equal judgment in what is omitted and in what is inserted. The solo pieces are necessarily somewhat more difficult than the duets; but there are none that are beyond the reach of fairly good players, while the completeness and richness of effect obtained, in some cases merely by two hands, is something surprising. To name one instance, we should hardly have fancied that Mendelssohn's overture to the *Hebrides* would have "come out" as a solo so effectively as it does in this arrangement. The well-known *Guillaume Tell* is another masterly transcription. In the *Ranz des Vaches* preceding the last movement, Herr Pauer has brought in the flute accompaniment as well as the melody given to the corni inglese in a very skilful manner. It is not easy to play neatly, but there are no unnecessary or insuperable difficulties. Schubert's lovely overture to *Rosamunde* is another capital arrangement, both in the solo and duet forms. The series also includes some of the best overtures of Mozart, Weber, Auber, and other masters, and will, when complete, be a most valuable collection. We would venture to suggest to the editor, that the interest would be much enhanced if he would indicate the chief features of the instrumentation. As the pages are not over-crowded, this could be done without inconvenience.

An Introduction to the Study of Music. By HENRY S. WRIGHT, R.A.M. London: Novello, Ewer, & Co.

THE object of this useful little manual is defined by the author, in his preface, to be "to give the simplest rudimentary instruction to the young pupil, and at the same time to impart to those of more advanced age and greater proficiency, such a knowledge of the theory of harmony, as will be a fit preparation for studying the more

advanced stages of the science." Many teachers have doubtless felt the want of a small book in which they could find the elements of music in a concise and convenient form for reference, or for the use of their pupils. The present work supplies just what is wanted. The various chapters contain instruction on the scale, the staff, the names of the notes, time, signatures, auxiliary notes and signs, modulation, accent, and intervals, as well as a good deal of general information. The arrangement of the book is good, and the details in general accurate.

SHEET MUSIC.

We have received a number of short pieces for review, of which our space will not allow us to give a detailed notice. We must content ourselves with a few words upon each.

Ein Morgen und ein Abend-Ständchen, von FRANZ M. D'ALQUEN (London: Schott & Co.), are two rather simple pieces for the piano. While not equal in merit to the best of the same composer's "Wild Flowers" (reviewed in our January number), they are both pretty, especially the latter, and may be recommended for teaching.

Scherzo in C minor, by FRANZ M. D'ALQUEN (London: Ashdown & Parry), though, perhaps, hardly so popular in style as the two pieces last noticed, is superior to them in artistic value. The subjects are good—the trio in the major being happily contrasted with the scherzo—and the passages lie well under the hand, and are grateful to the player.

Gossamer Wings, Legend for Piano, by JOHN OLD (same publishers), is a melodious drawing-room piece on a somewhat conventional model, which will be found useful as a teaching piece, and we suppose the composer intends it for nothing more. It is not difficult.

A Dream of Spring, Solo for Pianoforte, by J. L. ELLERTON, Esq. (London: C. Lonsdale), consists of an introduction (Andante religioso) followed by a "Dance of Peasants" and "Dance of Fairies" in waltz time. The passages are very good for practice, but the leading themes are deficient in interest and novelty.

Las! si j'avois pouvoir d'oublier, Romance, par J. L. ELLERTON (same publisher), is far better than the piece just named. It is a song with a somewhat quaint and very pleasing melody, and is, we think, likely to be a favourite.

O Domine Jesu, Song for Soprano, with Violoncello Obligato, by C. VILLIERS STANFORD (London: Augener & Co.), contains so much that is good, that we are sorry to be unable to speak of it with unqualified approval. Mr. Stanford has ideas, and evidently possesses a true feeling for music; but the song needs revision, especially in the violoncello accompaniment, in which there are some passages which a more extensive knowledge of harmony would have prevented the author from introducing. Still, in spite of all faults, there is much to praise both in the ideas and treatment of this song.

The Lost Star, by W. J. AGATE (London: Weippert & Co.), is a simple and pleasing ballad, which, being moreover very easy both to sing and play, will be likely to be popular with amateurs.

Heroic March. Composed by F. SCHUBERT. Arranged for the organ by J. G. WRIGLEY. (Manchester: Forsyth Brothers.) An easy and effective arrangement of the first of the "Three Marches," Op. 27. It is suitable for organs of only moderate size, and will therefore be available for the majority of players.

The Bride of Lorne Waltzes, by J. P. WILLEY (Liverpool: Hime and Son), is a pretty and easy set of waltzes, constructed on the usual model, and embellished with a very handsome title, containing portraits of the Marquis of Lorne and the Princess Louise.

MUSIC RECEIVED FOR REVIEW.

Alderson, T. Albion. "Hilda." Serenade for Piano. (London: Ashdown & Parry.)

Alderson, T. Albion. "The Streamlet." Sketch for Piano. (London: Ashdown & Parry.)

Allison, Horton C. "Tarantella for Piano." (London: Duncan Davidson & Co.)

Holloway, Dr. A. S. "Ave Maria." Solo Motett. (London: T. Richardson & Son.)

Holloway, Dr. A. S. "Classical Gems for the Pianoforte," Nos. 2 and 3. (London: J. Bath.)

Kerbusch, L. "In the Beginning was the Word." Sacred Cantata. (London: Augener & Co.)

Leigh, Arthur G. Hymn Tunes, Chants, and Kyrie Eleison. (London: Novello, Ewer, & Co.)

Richards, Westley. Variations for Pianoforte on "Drink to me only." Op. 2. (London: Lamborn Cook & Co.)

Concerts, &c.

CRYSTAL PALACE SATURDAY CONCERTS.

On Saturday, Jan. 28th, the programme was as follows:—

Overture, "The Naiads".....	Sternale Bennett.
Recit., "Deeper and deeper still".....	(<i>Jephtha</i>) Handel.
Air, "Waft her, Angels".....	Mozart.
Pianoforte Concerto in B flat (No. 11.).....	Mozart.
Aria, "Come per me sereno" (<i>Sonnambula</i>).....	Bellini
Symphony, No. 4, in A (The Italian).....	Mendelssohn.
Song, "Weary flowers".....	Schubert.
Pianoforte Solo, "Nocturne in F".....	Schumann.
Valse, "Quando schiudi".....	Arditi.
Airs de Ballet (<i>Faust</i>).....	Gounod.

Dr. Bennett's most melodious and elegant overture is but too seldom heard in our concert-rooms. While too reminiscent of the style of Mendelssohn to rank as a work of high originality, it is, nevertheless, so full of charming ideas, and constructed with such perfect mastery of detail and finished workmanship, that it is always listened to with pleasure. The performance of Mendelssohn's symphony was one of the most perfect to which we ever had the pleasure of listening. Especially remarkable was the final saltarello, which was taken at a tremendous pace, for the wonderful clearness and distinctness of accent with which the rapid triplet passages were brought out. The pianist was Mr. Charles Hallé, who played Mozart's concerto with his invariable exquisite finish and taste. We doubt, however, the wisdom of the selection of the piece, which, in spite of the beauty of the andante, is, we think, by no means one of its author's greater works—the first and last movements being somewhat old-fashioned, and even (for Mozart) rather dry. Mr. Sims Reeves sang the recitative and air from *Jephtha*, and the lovely serenade by Schubert, in his own unapproachable style. "Waft her, angels," suffered somewhat in effect from its transposition into G flat. The other vocalist was Mdlle. Leon Duval, who in the air from *La Sonnambula*, and the valse by Arditi, showed considerable facility of execution, though she is too prone to indulge in the constant tremolo which is so common a failing with many vocalists.

On Saturday, Feb. 4th, the symphony was Haydn's in B flat (No. 9 of the twelve grand)—one of its author's most genial works. We confess to having no sympathy with those who seem to think it a proof of depth to sneer at "Papa Haydn" as shallow, and to decry him as old-fashioned. Many modern writers might go to his works with advantage, to learn how to be always fresh and always pleasing. The sportive gaiety of the opening allegro, the minuet and trio (the theme of this latter, by the way, must have been in Boieldieu's head when he wrote the opening bars of the overture to the *Caliph of Bagdad*), and more especially of the finale, seemed fully appreciated by the Crystal Palace audience, and, to use a common phrase, "set every one's head nodding." The band also played the overture to *Figaro*, and Mendelssohn's "Trumpet Overture," the former being so splendidly given as to be tumultuously encored. But the great feature of the afternoon was the performance by Mr. Oscar Beringer of Schumann's glorious pianoforte concerto—a performance that we must describe as masterly, whether as regards mechanical accuracy or intellectual interpretation. Those who know the work are aware that the finale is one of the most difficult pieces ever written for the instrument; but the enormous difficulties were surmounted as if they had been merely child's play, while the "reading" of the whole concerto left nothing to be desired. We doubt if any pianist could have given a more satisfactory performance, excepting the composer's widow; and we are sure Mr. Beringer would be the last to quarrel with us for excepting her. The vocalists were Madame Lemmens-Sherrington, who sang Handel's "Angels ever bright and fair," and the "Shadow Song" from *Dinorah*; and Mr. Santley, who gave an air from *Zampa*, and a new song by Arditi, and also joined the lady in the duet "Papagena," from the *Zauberflöte*.

At the following concert (Feb. 11th), the symphony was Spohr's "Weihe der Töne" (commonly but incorrectly known as the "Power of Sound," instead of the "Consecration of Sound," the proper translation of the German name). This is the best-known and one of the finest of its author's orchestral works. Spohr has written nothing more charming than the first allegro of this symphony, in which the voices of animated nature are so exquisitely depicted. The performance on this occasion was worthy of the music. The lovely andantino, with its three subjects (Cradle song, dance, and serenade), first introduced separately, and then worked together with such masterly, and yet unobtruded art, suffered in effect from being taken, to our thinking, decidedly too slow; but the following march, as well as the finale, left nothing to be desired. A novelty at

this concert was the performance of a manuscript "Larghetto and Scherzo," from a symphony in A, by Mr. Henry Gadsby. It is but seldom that any work by an Englishman, unless he has already made a name, has a chance of public performance; and, therefore, we thank Mr. Manns for the opportunity of hearing the production of a native composer; and we hope he will, from time to time, take further steps in the same direction. Of the work in question, we regret that we can only speak in terms of moderate praise. Mr. Gadsby writes well for the orchestra, and has constructed his work in strictly classical form; but the larghetto is not particularly interesting in its subjects, while the chief theme of the scherzo seemed deficient in the requisite dignity for a symphonic movement. The overtures were Beethoven's "King Stephen," and Weber's "Euryanthe," both old acquaintances, but none the less welcome on that account. Madame Cora de Wilhorst made her first (and very successful) appearance, as a vocalist, in this country. She possesses a fine voice, her execution is good, and her style excellent; and she is likely, we believe, to become a favourite. The other singer was Mr. Sims Reeves, who was unfortunately suffering from indisposition; and therefore, though of course he sang with his usual artistic finish, was not heard to the best advantage.

On Feb. 18th, the programme included Mozart's ever-charming symphony in E flat, which we never heard better played than on this occasion. Mr. G. A. Macfarren's bright and pleasing overture to *Don Quixote*, and (as complete a contrast as could well be found) Schumann's overture to *Manfred*, one of its composer's most sombre and gloomy, and yet one of his most poetical works. That it will ever become popular we doubt; but it is impossible not to be impressed with its wild power. Like Beethoven's overture to *Coriolan* (with which, however, it has little else in common), it closes with a most impressive *pianissimo*. Madame Schumann gave a magnificent rendering of Mendelssohn's concerto in D minor, and played also some short solos, one of them being her late husband's popular "Schlummerlied," which must, we think, have been in Mendelssohn's head when he wrote "If with all your hearts." The singers were Madame Vanzini and Signor Caravoglia, both of whom were very successful in the pieces allotted to them. The gentleman especially distinguished himself in Rossini's well-known "Largo al factotum."

As the concert on the 25th took place after our going to press, we must notice it in our next number.

MONDAY POPULAR CONCERTS.

On the 30th of January, the quartets were Mendelssohn's No. 1, in E flat (Op. 12), and Haydn's in G; Madame Norman-Neruda leading, and the other parts being filled as usual by Messrs. Ries, Strauss, and Platti. The pianist was Madame Schumann, who seems this year to be playing, if possible, better than ever. She selected as her solo Schubert's poetic and passionate sonata in A minor, her reading of which was distinguished by great fire and impulse. She also joined Madame Neruda in Beethoven's sonata in C minor, Op. 30—the second of the set of three dedicated to the Emperor Alexander. Though less known to the public than the popular (so called) "Kreutzer Sonata," it is very little, if at all, inferior to that famous work. We need hardly add that in the hands of the two ladies its performance left nothing to desire.

On the 6th of February, the first violin was in the experienced hands of M. Sainton, who led Mendelssohn's quartett in A minor—a favourite work of its author's—and Schubert's very interesting though somewhat diffuse quartett in D minor. The subject of the variations which form the slow movement of this quartett, is taken from the composer's song "Death and the Maiden." The plan of introducing themes from his songs into his instrumental works, was a favourite one of Schubert's. In the finale of this same quartett, the second subject is a theme from the "Erl King," though so altered in its treatment that it is probable the large majority of hearers would fail to recognise it. Other instances of the same practice are to be found in the variations on the "Wanderer," in the great fantasia for piano, Op. 15; on the "Trout," in the piano quintett; and on the song "Sei mir gegrüsst" (Thou whom I vowed to love), in the fantasia for piano and violin, Op. 159. The pianist was again Madame Schumann, who besides joining M. Sainton in Mozart's sonata in A for piano and violin, played (instead of a sonata) two of her late husband's pieces—the "Arabesque," Op. 18, one of his most popular and genial, though not one of his greatest compositions, and the "In der Nacht," from the "Phantasie Stücke," Op. 12, a piece certainly more representative of its author; and, in response to an encore, the "Traumes-Wirren," from the same set. Herr Stockhausen was the vocalist both on this and the previous Monday.

The concert of the 13th was signalled by the re-appearance of Herr Joachim, who has come back in full possession of his unrivalled

powers. Never, perhaps, has he given a finer performance of Bach's chaconne for violin alone than on this occasion. The work itself is beyond the reach of any but a performer of the very first rank; but Herr Joachim triumphed over its enormous difficulties without the slightest apparent effort, and gave also a most artistic reading of the music. Probably no one now before the public possesses the gift of self-abnegation to the same extent as Herr Joachim. In hearing him, it is always the composer and not the player to whom we listen; and from Bach down to Mendelssohn and Spohr, the great violinist has the power of entering fully into the spirit of whatever music he interprets. The remainder of the programme comprised Mendelssohn's quintett in B flat, Op. 87 (the first classical work ever played at the Monday Popular Concerts); Schubert's melodious piano quintett in A, Op. 114, which is but seldom heard in public; and Mendelssohn's "Scherzo a Capriccio" (also known as "Presto Scherzando") in F sharp minor, played by Madame Schumann, who also took the piano in Schubert's quintett. The vocalist was Miss Enriquez.

The programme of the 20th included Mozart's quintett for strings in G minor; Weber's piano sonata in D minor; Beethoven's piano and violin sonata in G, Op. 96; and Mendelssohn's pianoforte quartett in F minor. Herr Joachim was again the first violin, Mr. Charles Hallé the pianist, and Mr. Santley the vocalist.

SACRED HARMONIC SOCIETY.

ON February 3rd, Handel's admirers were gratified by the opportunity of hearing one of his very finest oratorios, *Samson*. The great composer is said to have considered this work his masterpiece, preferring it even to the *Messiah*, which immediately preceded it in the date of composition. And, indeed, the wondrous grandeur of many of its choruses, such as "O first created beam," "Then round about the starry throne," "Fixed in his everlasting seat," "With thunder armed," and "Let their celestial concerts," as well as the great beauty of many of the songs, goes far to explain if not to justify the preference. *Samson* certainly contains less "padding" than many of Handel's oratorios, though it is far too long to be performed in its entirety. Indeed, as we know from the conducting score, the great composer himself used to make many "cuts" in the work. On the present occasion, Sir Michael Costa's admirable and judicious additional accompaniments were as usual employed. The eminent conductor has been more sparing of his brass than in some other works he has re-scored, and the effect is proportionately better in consequence. The solo parts were entrusted to the competent hands of Miss Edith Wynne, Madame Patey, Mr. Vernon Rigby, Mr. Santley, and Mr. Lewis Thomas. The chorus, which is always heard at its best in Handel's music, was fully up to the mark; and Sir Michael Costa, as usual, occupied the conductor's desk.

For the next concert, on the 3rd of the present month, Mendelssohn's *St. Paul* is announced.

ORATORIO CONCERTS.

THE musical public is under great obligations to Mr. Joseph Barnby, the conductor of these admirable performances, for giving an opportunity from time to time of hearing Bach's *Passion according to Matthew*, which was produced at St. James's Hall, at the first concert of the present season, on the 15th ult. It was revived at the last series of the Oratorio Concerts, on the 6th of April last, not having been then heard in London for many years, and its success on that occasion was such as fully to warrant its repetition. Increased experience on the part of the conductor led to some judicious modifications from the performance of last year. Thus, the parts written for the now obsolete "oboi da caccia" were played by clarinets, instead of violas as before—certainly an improvement, though the exact effect could have been obtained by the use of "corni inglesi," the compass of which is identical with that of the older instrument. Probably, however, there might be a difficulty in obtaining them with the lowered pitch. There is one more alteration which Mr. Barnby might, we think, make with great advantage. Why does he give the chorals without accompaniment? There is the clearest evidence that the instruments were intended to play with the voices, and we would suggest to the conductor that at future performances of the work he should, from reverence for the composer's intentions, restore them to their place in the score. We have one more source of regret to mention, and we have done with fault-finding. It was, we think, a great pity to omit the beautiful choral, with figurate accompaniment, which closes the first part, as it is one of the most characteristic examples of a style of composition in which Bach stands unrivalled.

To attempt any analysis or detailed account of this extraordinary work, is impossible in the limited space at our disposal. An essay

which would do anything like justice to the subject, would fill many pages, and we must confine ourselves to a short record of the performance. And it may be said, in one word, that it was one reflecting the highest credit on all who took part in it. The choruses were, for the most part, admirably sung. The impressive opening double chorus, with choral, "Come, ye daughters," the stupendous double chorus which ended the first part—"Have lightnings and thunders in clouds disappeared," the effect of which may be appropriately described as electrical, and which won an undeniable encore; and the pathetic final chorus, "In tears of grief," may be specified as among the most noteworthy efforts of the choir. The short and highly dramatic choruses of the Jews, in the second part, were also most effective. The vocalists were Madame Rudersdorff, who, whatever the style of music she may have to sing, is always earnest and always competent; Madame Patey, one of our very best contraltos; Mr. Cummings, who sang the arduous part of the Evangelist with great expression; Herr Stockhausen, who gave a most admirable reading of the principal bass part; and Mr. J. T. Beale, who sang the recitatives allotted to him in a very effective manner. In the contralto song, "Have mercy, O Lord," which Madame Patey sang admirably, the violin obligato was excellently played by Herr Pollitzer. The recitatives written with a figured bass were accompanied on the piano by Mr. Randegger, and the organist was, as usual at these concerts, Mr. Docker. The performance attracted a very large audience, most of the musical notabilities of London being present.

MADAME SCHUMANN'S RECITALS.

As announced in our last number, these two performances took place at St. James's Hall on the 1st and 8th of February. As an intellectual exponent of the highest class of music, Madame Schumann has probably no equal, while her performance of her late husband's music is a specialty worth a long journey to hear. Her recitals are, therefore, always looked forward to as events of great artistic interest, and those who heard her on this occasion were certainly not disappointed. The first afternoon's programme commenced with Beethoven's sonata in E flat, Op. 31, No. 3, which was given with a breadth of style, and a finished accuracy of detail, that could not have been surpassed. The *staccato* passages for both hands in the very difficult scherzo were most charmingly played, and the final *presto* was characterised by the greatest energy and fire. Schumann's exquisite pieces, the "Davidsbündler (Op. 6), were a novelty to most of the audience; full of poetic beauty and fancy, and played as only Madame Schumann could play them, they roused the hearers to enthusiasm, and the pianist was recalled at the close of the performance. The programme also included Bach's "Italian Concerto," a prelude by Mendelssohn (Op. 35, No. 1), and Chopin's Nocturne in G minor, and Fantaisie-Impromptu in C sharp minor. The instrumental solos were relieved by songs—Herr Stockhausen being the vocalist. Space will only allow us to specify one—Schumann's "Fluthenreicher Ebro"—a most exquisite love-song, equal even to the best of Schubert's, and sung with such taste and genuine feeling that an undeniable encore was the result.

The second recital was no less interesting than the first. It included Clementi's well-written but very dry sonata in B minor (Op. 40, No. 2), not by any means one of the best specimens of the "Father of the Pianoforte." The applause with which it was greeted was certainly due to the playing rather than the music. Rameau's Gigue, Musette, and Tambourin were capital specimens of the quaint grace of the old Frenchman, while Graun's Gigue in B minor, which followed, was more remarkable for great difficulty than for any intrinsic interest in the musical ideas. Schumann's most interesting sonata in G minor, Op. 22 (which was last played here in public, if we remember rightly, by Miss Agnes Zimmermann), is a very characteristic example of its author's peculiar style, showing both his strength and weakness—the former in the poetic beauty and charm of the thoughts, the latter in occasional diffuseness and a tendency to over-development, especially in the finale. It was superbly played by Madame Schumann, who, however, introduced several important variations from the printed copy—differences so great that it is impossible they were slips of memory. Has she a different version of the work from that published? Her last performance consisted of the first of Schumann's "Novelletten," a charming andante in E, by Sterndale Bennett, and Mendelssohn's scherzo in E, Op. 16, No. 2. It is worth mentioning as a remarkable display of memory, that, with the single exception of Bach's concerto, Madame Schumann played the whole of the works in both programmes by heart!

As at the first recital, Herr Stockhausen was the singer; and, as before, Schumann's songs obtained the greatest share of applause—his exquisite "Nussbaum" being encored, and his "Frühlingsnacht" narrowly escaping the same fate. Schubert's song, "An

die Leyer," was also redemanded, and his "Geheimes" given in its place. The other vocal piece was a song, "On yonder field of battle," by Mr. Benedict—not, we venture to think, one of his most successful compositions.

On the 14th ult. Mr. John Francis Barnett's Concert took place at St. James's Hall. The chief feature of the evening was the first performance in London of the cantata "Paradise and the Peri," which Mr. Barnett wrote for last year's Birmingham Festival. The work is exceedingly well written throughout; the composer has an abundant flow of pleasing and natural melody, his harmonies are tasteful and well chosen, and his orchestration excellent, and not over-done. The principal singers were Madame Vanzini, Madame Patey, Mr. Vernon Rigby, and Mr. Lewis Thomas, and the band and chorus (conducted by the composer) numbered about 350 performers. Mr. Barnett's conducting is admirable, undemonstrative but very intelligible, and the whole work "went" in a most satisfactory manner. It was evidently appreciated by the numerous hearers, no less than four numbers being redemanded. The programme of the concert also included Mendelssohn's concerto in D minor, capitolly played by the *bénéficiaire*, and a miscellaneous selection.

THE first and second of a series of five "Musical Evenings" have been given at St. George's Hall by Mr. Henry Holmes. On each evening three instrumental works are given in a most finished manner, and Mr. Holmes takes care in his programmes to include works which are but seldom heard elsewhere. The first performance, on the 26th of January, comprised Haydn's quartett in B flat, Schubert's sonata in A minor, for piano and violin, and Brahms' interesting sextett for strings in B flat. At the second concert, on the 9th of February, Beethoven's trio for strings in E flat, Mr. G. A. Macfarren's piano quintet in G minor, and Mozart's quartett in C were given. Mr. Holmes was assisted by Messrs. Folkes, Burnett, Hann, Pezze, Ould, and Reynolds in the string department, the pianists being Messrs. Shedlock and W. H. Holmes at the first and second concerts respectively. The performances were also interspersed with vocal music.

AT Mr. Ridley Prentice's Fifth Concert at Brixton, on the 14th ult., the principal works performed were Haydn's quartett in F, No. 82, Mendelssohn's prelude and fugue in E minor for piano, Beethoven's sonata in C minor (Op. 30, No. 2), for piano and violin, and Weber's pianoforte quartett in B flat. The same gentleman has also commenced a similar series of concerts at the "Eyre Arms," St. John's Wood, the first of which took place on February 9th. Mr. Prentice was assisted by Herr Strauss and Signor Piatti, Schubert's trio in B flat, and Beethoven's sonata in A (Op. 69), for piano and violoncello, were the most important works brought forward.

THE pressure of matter forbids more than a hasty notice of the first concert of Mr. Henry Leslie's Choir, which took place on Thursday, February 9th, at St. James's Hall. This choir has for many years been without a rival in London for the performance of madrigals, part-songs, and other unaccompanied vocal music. Of late more attention has been given to works with orchestral accompaniment, but this season Mr. Leslie seems to have returned to his former ground. At the first concert several madrigals (among others Weelkes' well-known "As Vesta was") were capitolly sung by the choir, who also gave part-songs by Mr. Arthur Sullivan, Mr. Leslie, and other authors. Mr. Sims Reeves and Mr. Santley were among the solo singers, and the two clever boys, the brothers Le Jeune, performed on the organ and pianoforte. The second concert took place on the 23rd, after our going to press. We must, therefore, defer our notice of it till our next issue.

THE only event requiring notice at the Opera Buffa has been the successful production, on the 14th of February, of Cimarosa's sparkling and lively opera, *Il Matrimonio Segreto*. This work was produced at Vienna in 1792, and it is recorded that the Emperor, Leopold II., was so delighted at the first performance, that he gave all who had taken part in it a supper, after which he made them repeat the entire work! The music is evidently written under the influence of Mozart's style, though it is wanting in the depth of feeling which pervades even the lighter compositions of the author of *Il Nozze di Figaro*. The principal characters were very effectively sustained by Mdles. Colombo, Bedetti, and Brusa, and Signori Borella, Rocca, and Fabbri. Signor Bottesini conducted.

Musical Notes.

THE first private concert of the Civil Service Musical Society deserves mention, as including in its programme an overture by Kalliwoda, and the "Gloria" from Mercadante's mass in D. Such

enterprise on the part of amateurs is worthy of special commendation.

DR. W. H. STONE has been giving two excellent lectures at the London Institution on "The Acoustics of the Orchestra."

THE recent numbers of our contemporary, the *Musical Standard*, contain some capital letters on Psalmody, by Mr. W. C. Filby.

HERR KUHE has given, during the past month, a musical festival at Brighton. Among the works of interest produced were Mr. Sullivan's *Prodigal Son*, and some new music to Schiller's *Maid of Orleans*, by Mr. F. H. Cowen, both works being conducted by the composers.

THE annual "Reid Festival" at Edinburgh, under the direction of Professor Oakeley, which took place on the 13th ult., appears, from the papers, to have been a great success. Mr. Charles Hallé and his admirable band were engaged; and they also gave two concerts during their stay in the city.

BRAMH'S *Deutsche Requiem* was announced for a first performance at the fourth Gesellschaft Concert in Vienna.

ALEXANDER SEROFF, a Russian composer of considerable repute in his own country, died at St. Petersburg on the 1st of February.

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